ELEMENTS OF HINDU ICONOGRAPHY.

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BY

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To

HIS HIGHNESS SIR RAMAVARMA,

Sri Padmanabhadasa, Vanchipala, Kulasekhara Kiritapati,
Manney Sultan Maharaja Raja Ramaraja Bahadur,
Shamsher Jang, G.C.S.I., G.C.I.E.,

MAHARAJA OF TRAVANCORE,

Member of the Royal Asiatic Society, London,
Fellow of the Geographical Society, London,
Fellow of the Madras University, Officer de L'Instruction Publique.

By

HIS HIGHNESS'S HUMBLE SERVANT

THE AUTHOR.

PREFACE.

The tall spire of the Hindu temple is one of the first objects to arrest the attention of the observant foreigner and excite his curiosity as he travels through India. On going into the temple, he meets with a number of what may perhaps appear to him to be grim and meaningless images, in stone and bronze and other materials, some with two, others with four or more arms, holding a variety of weapons and other more or less curious articles in their hands. The man on the spot may tell him on enquiry that one of those images is the figure of Vishṇu, the god of protection, another that of Śiva, the god of destruction, and so on, about the innumerable gods and goddesses comprised within the tolerant and all-inclusive fold of the Hindu religion. Some such foreigner, more curious than others of his kind, is sometimes tempted to study these images somewhat carefully, find out their number and characteristics, and gather the legends relating to them from the Purāṇas and

other sources, as also from the learned natives of the country well versed in their religious and mythological lore. Then at last he may come out with his volume on the Hindu gods, on Hindu mythology and other kindred subjects. Such in fact are most of the books that have been written hitherto by foreign authors on topics relating to Hindu Iconography.

It is exactly two hundred years since Ziegenbalg, the famous Danish missionary of Tranquebar, wrote his work on the "Genealogy of the South Indian Gods," with the aid of the information he gathered from some people of the Tamil land. In the year 1785 the book known as "Sketches of the Mythology and Customs of the Hindus" was brought out by George Foster. Moore's "Hindu Pantheon", with illustrations, was first printed in 1810, and then reprinted by Messrs. Higginbotham & Co., of Madras, in 1864, with notes from the pen of the Rev. W.O. Simpson. "Ancient and Hindu Mythology", a work written sympathetically and in defence of the views of the Hindus, with a large number of extracts from the Purāṇas and other Hindu scriptural sources, was thereafter brought out by Col. Vans Kennedy in 1831. Another work named "A Classical Dictionary of Hindu Mythology" was published by John Dowson in 1879.

The last among such works is W. J. Wilkins' " Hindu Mythology ", illustrated with pictures, and explained with reference to the Purāṇas and other religious writings of the Hindus.

It will thus be seen that books dealing with Hindu images and Hindu mythology are not altogether wanting. Nevertheless, Fergusson, who is an eminent authority on Eastern and Indian architecture, has justly remarked—" Whenever any one " will seriously undertake to write the history of " sculpture in India, he will find the materials " abundant and the sequence by no means difficult " to follow; but, with regard to mythology, the case " is different. It cannot, however, be said that the " materials are not abundant for this branch of the " enquiry also; but they are of much less tangible or " satisfactory nature, and have become so entangled, " that it is extremely difficult to obtain any clear ' ideas regarding them; and it is to be feared they " must remain so, until those who investigate the subject will condescend to study the architecture " and sculpture of the country as well as its books. " The latter contain a good deal, but they do not " contain all the information available on the " subject; and they require to be steadied and con- " firmed by what is built or carved, which alone can " give precision and substance to what is written.....

"It is remarkable that, with all the present day "activity in every branch of Sanskrit research, so "very little has been done for the illustration of "mythology, which is so intimately connected with "the whole literature. It would be a legitimate part "of the duty of the Archælogical Surveys to collect "materials on a systematic plan for this object; "and the production of illustrations has now become "so easy and inexpensive that photographs from "original materials of a satisfactory class might "readily be published to supply this most pressing "desideratum. The details of the emblems and "symbols of the numerous divinities of the "pantheon could also be collected, along with the "delineations, by those familiar with such symbols. "All this could easily be accomplished, and it is "consequently hoped it may before long be "attempted."

It has to be said that the books by European authors referred to above do not contain the information, which is available in indigenous Sanskrit works on Iconography; nor do they give pictorial representations of the sculptures that are actually found in this vast country. On the other hand, some of those authors have given what might be well understood to be their own version of Hindu mythology, and in their descriptions of

Hindu images, with here and there a pungent remark about what they consider an uncouth representation or an immoral legend, they seem to have cared to study neither the symbolism underlying the mythical stories nor the meaning of the images illustrating them. A book on the model suggested by Fergusson has indeed been a great desideratum.

The first attempt to supply this want to some extent was made by that many-sided Beṅgāli scholar and author, Mr. Nāgēndranāth Vāsu, in his interesting volume on the Archæological Survey of Mayūrabhañja. Some years ago the idea occurred to me that I might try to bring out a book on the subject of Hindu Iconography to supply as far as I could, the desideratum noted by Fergusson. I was originally under the impression that it could be done without pressing much into service the information contained in original Sanskrit works of authority on the subject, even of the existence of which I was not then fully aware. Soon, the bewildering variety of images that were found in relation to one and the same god convinced me that to get at the details of their mythological meaning and moral aim without the help of the Sanskrit works bearing on them was almost an impossible task. Luckily, while touring in North

Travancore, I had on one occasion the good fortune to get hold of a small manuscript work entitled *Śilparatna*; and on deciphering it with considerable difficulty, I found it to be a synopsis in Malayāḷam verse of a bigger treatise of the same name. Another small fragmentary manuscript, which came into my hands later on, was found to be, from the colophons at the end of the chapters, an *āgama* called *Aṁśumadbhēdāgama*. Some years previously, I had purchased eight or nine works on Śaivāgama; but, owing to want of time, I had not even taken the trouble to know what they contained. About this time I began to look into them, and what a mine of wealth they revealed themselves to be! They contained chapter on chapter of minute descriptions relating to most Śaiva images and to some Vaishṇava images as well. My search for more *āgamas* and *tantras* resulted in the collection of a large number of them, which in fact belong to all the various Hindu sects. From the materials thus acquired, I began first to pick up merely the descriptions of images, as they are given in them. The *āgamas* generally deal with many other topics than simple iconography. While engaged thus, I went on improving at the same time my collection of photographs of the sculptures and castings representing the various Hindu divinities.

In the middle of 1912, I actually began the task of writing out a systematic description of the images, and soon finished the description of a number of minor deities.

After having proceeded so far, it struck me that the chief difficulty in the way of the accomplishment of my undertaking was in securing the required financial aid for its publication. The work required photo-mechanical reproductions of a large number of images, the cost of which alone was quite enough to scare me away from the undertaking. As a matter of fact, I should really have been compelled, howsoever reluctantly, to abandon my cherished object, but for the opportune help and encouragement most generously offered by the enlightened Government of His Highness the Mahārāja of Travancore. The Dewan, Mr. Rājagōpālāchārya, readily perceived the value of the undertaking, and promised to sanction the amount required for the publication of the work. The sympathetic attitude of this highly cultured gentleman at the head of affairs in Travancore afforded a new stimulus and induced me to work with redoubled vigour and earnestness. The required Sanskrit texts were all quickly gathered, but the growth of the collection of the needed photographs did not proceed apace. I then approached the Dewan

with the request that I should be permitted to go out on tour to places outside the State, in the Madras and the Bombay Presidencies and also in the Mysore State, to obtain the photographs. The tour was sanctioned; and my visit to these places not only enriched my photographic collection, but was also of a very highly educative value to me. It enabled me to study the various iconographic symbols and emblems directly from the sculptures themselves. Wherever photographing was impossible, there I indented upon my amateur knowledge of drawing and painting. I frequently took pen and ink sketches, and occasionally full-sized coloured drawings of mural paintings, although this latter work was extremely tedious.

I consider it a duty to refer here to the unstinted help which I received from my friend, the late Mr. M. K. Nārāyaṇasāmi Ayyar, Vakil of the Madras High Court, who secured for my work as many photographs as he could take during his visits to various outside stations in the Madras Presidency on professional and other kinds of business, and thereby facilitated my work very considerably. Mr. Nārāyaṇasāmi Ayyar was a well read scholar, critic and philosopher, and was to have contributed to this work a learned article

on Dēvi-worship. Unfortunately, however, the hand of death deprived me all on a sudden of the further help to which I had been looking forward with high hope; and the result is that this work has had to lose the advantage of an erudite and complete account of Dēvi-worship from the pen of a profound scholar well versed in the Śākta and other religious schools known to the sacred literature of the Hindus.

I am only too well aware of the several defects which abound in this production of mine, but feel at the same time somehow confident that scholars will look upon them indulgently by taking into consideration the vastness of the material to be collected and digested, and also the fact that my official duties in Travancore have been so heavy as to leave little time for much extra work of this kind. Moreover, I have to state that this is in more than one respect the first attempt of its kind, and does not profess to be anything like a complete presentation of the subject. I shall certainly consider myself under the circumstances to be amply rewarded if this humble work of mine serves the purpose of simply breaking the ground and induces abler scholars to deal with the subject in a fuller and more satisfactory manner.

I take this opportunity of again expressing

my deep gratitude to the liberal Government of of H. H. the Mahārāja of Travancore for their having made the publication of this work possible; and personally I am highly indebted to Dewan Bahadur P. Rājagōpālāchārya M.A., B.L., C.I.E., for the enlightened and encouraging interest he has all along taken in the production of this work. I cannot sufficiently thank Pandit V. Śrīnivāsa Śāstri, Smṛitiviśārada, but for whose willing co-operation and unceasing industry it would indeed have been very difficult for me to bring out this work. My best thanks are due also to Pandit T. Gaṇapati Śāstri, Curator of the Sanskrit Manuscripts Library, Trivandram, for his readily helping me with all the manuscripts I applied for from time to time in connection with this work. Mr. D. R. Bhaṇḍārkar, M.A., Superintendent of Archaeology, Western Circle, showed me great kindness in lending me his copy of *Rūpa-maṇḍana*, which seems to be a comparatively late work on Hindu Iconography. I have, in conclusion, to say that I cannot sufficiently express my gratitude and indebtedness to my respected master, Rao Bahadur Prof. M. Raṅgāchārya, M.A., of the Presidency College, Madras, for the very great interest, which he has throughout evinced in the work and the parental care with which he has guided me at every

stage of its progress. He was ever ready with his invaluable suggestions, and was to me a never-failing source of inspiration and encouragement. I therefore respectfully beg to tender to him here my most grateful thanks for all the trouble he has taken on my behalf.

T. A. G.

TRIPLICANE, MADRAS.
September, 1914.

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Vṛitakhaṇḍa of Hēmādri.
A work found along with the manuscript of Śilparatna and whose name is unknown.

ADDENDA AND CORRIGENDA.

The following were discovered shortlv after the book was printed :—

Karttari-hasta

In the *Karttarī-hasta* pose the arm is lifted so that the middle finger of the hand reaches to the height of the *hikkā-sūtra* the ring-finger and the thumb are bent so as to meet near the middle of the palm of the hand . the last or the smallest finger is also slightly bent; the fore-finger and the middle finger are stretched out and kept like the legs of the letter V. The palm of the hand faces the outside. This pose of the hand is meant for holding the *śaṅkha*, *chakra* and other weapons. (See Pls. XX and XXII).

Chhannavira

Chhannavīra is an ornament which may be rightly called a double *yajñōpavīta*. In this, two *yajñōpavītas* thrown one on each shoulder, pass through the middle of the chest, where they are connected with the *urassūtra* or the chest-band, and reach as far below as the *yōnı* or the public region, from which they turn to the back and thence to the shoulders.[1] (See the figures of Rama and Lakshmaṇa on Pl LV and of Varaha in figure 1, Pl. XXXIX).

हिक्कासूत्रसमं मध्यमाग्रमूर्ध्वाननं करम् ।
बहिर्मुखं कर्तरी सा शङ्खचक्रादिसंयुता ॥
वक्रौ त्वनामिकाङ्गुष्ठौ तलमध्यगतौ पुनः।
किंचिद्वक्रा कनिष्ठा सा द्वावन्यावप्यृजुक्रियौ ॥
उरस्सूत्रं समालम्ब्य स्तनादष्टाङ्गुलान्तरे ।
यज्ञोपवीतवत्कार्यं स्कन्धयोरुभयोरपि ॥
पार्श्वयोश्चैव योन्यूर्ध्वे [च्छ*] न्नवीरमिदं विदुः ।

Page	X—Line	6.	*For* Archælogical *read* Archæological.
"	XVI— "	1.	*Omit* of.
"	9— "	14.	*Omit* handles.
"	11—Margin of 3—5.		*For* beads *read* hands.
"	13—Line	14.	*For* Pl. IV. Fig. 2 *read* fig. 9.
"	14— "	24.	*For* Pl. V, figs. 1, 2 and 3 *read* Pl. V, figs 4, 5 and 6
"	15— "	3.	*For* Pl. V, figs. 4, 5 and 6 *read* Pl. V, figs. 1, 2 and 3
"	44— "	20.	*For* sacrificies *read* sacrifices
"	45— "	21.	*For* s *read* is.
"	48— "	7.	*For* circuit *read* or circuit
"	53— "	22.	*Omit* colour
"	55— "	4.	*For* great *read* a great.
"	65— "	17.	*For* back and front *read* front and back.
"	83—	5,9,26.	*For* will *read* would
"	84— "	1.	*For* will *read* would.
"	100— "	11.	*For* mangoloid *read* mongoloid.
"	104— "	1.	*For* case *read* the case
"	113— "	26.	*For* Pl. *read* Pls
"	114— "	11.	*For* from by which *read* from which
"	115— "	bottom	*For* 15 *read* 115.
"	125— "	12	*For* extarcts *read* extracts.
"	133— "	1.	*For* his *read* this.
"	138— "	19	*Omit* which are.
"	149— "	6-7.	*Substitute for* in the day or in night, inside house or out.
Pls. XLIX, L, LI			*For* Trivikrama Panel Stone *read* Trivikrama panel : Stone
Page	211—Line	14	*For* skillfully *read* skilfully.
"	247— "	3.	*For* circuit *read* circuits.
"	248— "	11.	*For* alloted *read* allotted.
"	249— "	f.n.5.	*For* svana *read* savana.
"	249— "	f.n.5.	*For* pratasvana *read* pratassavana.

Page 249—Line f.n.5. *For* madhyandinasvana *read* madhyandina-savana.

" 249— " f.n.6. *For* tritiyasvana *read* tritīyasavana.

" 261— " 12. *For* XXVII *read* LXXVII.

" 274— " 21. *For* Dambōdhava *read* Dambhōdbhava.

" 275— " 26. *For* Nārayaṇa to *read* Nārāyaṇa are to.

" 277— " 23. *For* anxiously forward *read* anxiously looking forward.

" 279— " 6. *Omit* of.

" 279— " 19 *For* latter *read* later.

" 286— " 15. *For* two other *read* other two.

" 287— " 12. *For* his *read* its.

" 291— " 6. *For* Pl. LXXXVI *read* Pl. LXXXV-A.

" 295— " 21. *For* iconoclastic *read* iconoplastic.

" 295— " 25 *For* is more *read* is a more.

" 306— " 9. *For* suprabhēdāgama *read* Suprabhēdāgama.

" 313— " 4. *For* Pl. LXXXVIII *read* Pl. LXXXVII.

Facing page 316. *For* Pl. CIV *read* Pl. XCIV.

Facing page 331, Pl. XCVIII. *For* Śrichakara and Pleti. Sringāri *read* Śrīchakra and Plate : Śringēri

Page 323—Line 3 from below. *For* central and *read* central shrine and.

" 331— " 11. *For* of ten *read* often.

" 332— " 16 *For* of person *read* of the person.

" 367— " 2. *Omit* full-stop after desired.

" 369— " 20. *Omit* so.

" 373— " 1. *For* consort *read* consorts.

" 376— " 23. *For* Śīta was *read* Śīta is.

" 390— " 10. *For* conferor *read* conferrer.

" 396— " 17. *For* Mārkaṇḍēya *read* by Mārkaṇḍēya.

GENERAL INTRODUCTION.

THE origin of image worship in India appears to be very ancient and its causes are not exactly known. Many believe it to be the result of the followers of Gautama Buddha adoring their master and worshipping him in the form of images on his apotheosis after death. However, there are indications of the prevalence of image worship among the Hindus long before the time of Gautama Buddha. The employment of an external object to concentrate the mind upon in the act of meditation in carrying on the practice of *Yōga* is in India quite as old as *Yōga* itself. Patañjali defines *dhāraṇa* or fixity of attention as "the process of fixing the mind on some object well defined in space." This process is, as he says, "of two kinds, in consequence of this defined space being internal or external. The external object, defined in space consists of the circle of the navel (the

nabhi-chakra), the heart and so on. The fixing the mind thereon is merely directing its existence to be there." There is indeed ample evidence to show that the practice of *Yōga* is in this country much older than the time of Patañjali. Vāchaspati Miśra, a commentator on Vyāsadēva's Bhāshya on Patañjali's *Yōga-Sūtras*, mentions a great sage Hiraṇyagarbha as the founder of the *Yōga* doctrine, which, he adds, was simply improved upon and promulgated by Patañjali, as evidenced by the use of the word *anuśāsanam* in Patañjali's first aphorism *Atha yōgānuśāsanam.* This old sage Hiraṇyāgarbha and his successor Vārshagaṇya Yājñavalkya are alluded to by Rāmānuja and other later teachers of Vēdānta; and Śaṅkara actually quotes some *Yōga* aphorisms which are not found in the work of Patañjali, but look older than his time. It is therefore clear that image worship among the Hindus was contemporaneous with, if not older than, the development of the *Yōga* system, which, as we have seen, dates from before the age of Patañjali, who has been assigned by scholars on good evidence to the second century before Christ. There is no doubt that the *Yōga* system is even older than the time of Buddha, because Buddha himself is declared to have been initiated into its practice in the earlier stages of

his search after enlightenment and truth; and it may be taken that this fact is evidenced by sculptured representations of Buddha in the style of the Gāndhara school as an emaciated person almost dying under the stress of the austerities he practised.*

Again, Pāṇini, to whom certain Orientalists assign a date somewhere about the sixth century before Christ, mentions in one of his grammatical aphorisms (v. 3,99) that "likenesses not to be sold but used for the purpose of livelihood do not take the termination *kan*." The word he uses to denote an image in a nearly preceding (v. 6, 96) aphorism is *pratikṛiti*, the literal meaning whereof is anything made after an original. Commentators on this aphorism understand these unsellable reproductions to be divine images. Evidently then, there were images of gods and goddesses in the days of Pāṇini, which were apparently not sold in the bazaars, but were, nevertheless, used for the purpose of making a living. This would indicate that the possessors of these images were able to utilise them as religious objects which were so sacred as to justify the gift of alms to those who owned and

* See fig. 61, on p. 110 of V. A. Smith's *History of Fine Arts in India and Ceylon.*

exhibited them. Finally, images of gods, as they laugh, cry, sing, dance, perspire, crack and so forth are mentioned in the *Adbhuta-Brāhmaṇa*, which is the last of the six chapters of the *Shaḍviṁśa-Brāhmaṇa*, a supplement to the *Pañchaviṁśa-Brāhmaṇa.**

As regards the existence or otherwise of image worship in the Vēdic period in the history of India, opinion is divided among European savants. Prof. Max Muller, (*Chips from a German Workshop*, I. 35), answers the question, 'Did the Vēdic Indians make images of their gods,' in the negative. He says, "The religion of the Vēda knows no idols. The worship of idols in India is a secondary formation, a later degeneration of the more primitive worship of the ideal gods." On the other hand Dr. Bollenson finds in the hymns clear references to images of the gods, (*Journ.* of the *Germ. Orient. Soc.* xxii, 587, ff). "From the common appellation of the gods as *divō naras*, 'men of the sky', or simply *naras* (later?), 'men' and from the epithet *nṛipēśas*, 'having the form of men', *R. V.* iii, 4, 5 we may conclude that the Indians did not merely in imagination assign human forms to their gods, but also represented them in a sensible manner."

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* Macdonell's *Sanskrit Literature*, p. 210.

Image worship seems to have become common in the time of Yāska. In his *Nirukta* he says, "We are now to consider the forms of the gods. One mode of representation in the hymn makes them resemble men; for, they are praised and addressed as intelligent beings. They are also celebrated with limbs such as those of men."

Later on Patañjali even gives in a casual manner an idea as to the images which were then commonly in use: he says in the *Mahābhāshya* "What about such likenesses as of Śiva, Skanda and Viśākha, which are known as Śiva, Skanda and Viśākha, and not Śivaka, Skandaka and Viśākhaka?"

In the Rāmāyaṇa, we see mention of temples in Laṅka, (Bk. VI. 39, 21), clearly evidencing the fact that there existed at least in S. India the worship of images enshrined in temples.

Thus there appears to be evidence enough to suggest that image worship was probably not unknown even to the Vēdic Indian; and it seems likely that he was at least occasionally worshipping his gods in the form of images, and continued to do so afterwards also. Such is the evidence as to image worship to be found in early Sanskrit Literature. It is desirable to direct our attention to actual sculptures and to references to images occurring in ancient inscriptions.

The oldest piece of sculpture, in South India distinctly Hindu in character, is, as far as it is known now, the Liṅga at Guḍimallam. From the features of the figure of Śiva carved thereon in half relief, from the ornaments worked out on the figure, from the arrangement of the drapery, from the battle-axe upon the shoulder, and many other characteristics, it may be put down to belong to the period of Bhaurhat sculptures, that is, to the second century before Christ. This remarkable piece of sculpture is interesting in two ways; it at once assures us of the exact nature of early Liṅga worship and also affords us a lower limit of time in relation to the worship of Śiva in the form of a Liṅga. From this Liṅga we may safely conclude that Liṅga worship is at least as old as the 2nd century B.C.

Then again, the inscription on a *Garuḍa-stambha* discovered in Besnagar quite recently, states that Heliodoros, the son of Dion, a Bhāgavata, who came from Taxila in the reign of the great king Antalkidas set up that *Garuḍa-dhvaja* in honour of Vāsudēva. For this king Antalkidas various initial dates have been fixed, which range from B.C. 175 to 135. This is about the earliest known inscription mentioning Vishṇu as Vāsudēva; and from this we are in a position to assert

that the worship of Vāsudēva in temples in India cannot be later than the 2nd century B.C.

The following are some of the noteworthy references to the iconographic aspect of the Vishṇu cult in inscriptions :—The Udayagiri Cave inscription of ....ḍhala, son of Vishṇudāsa, grandson of Chhagala and vassal of the Gupta king, Chandragupta II, dated the Gupta Era 82 (A.D. 401-2), records the dedication of a rock-cut shrine to Vishṇu. The undated inscription of the Bhiṭāri stone pillar, belonging to the reign of Skandagupta, mentions that an image of the god Śārṅgin was set up and a village was allotted for its worship. Certain repairs to the lake Sudarśana by the governor Parṇadatta's agent Chakrapālita is said to have been made in the Gupta year 138 (A.D. 457-8). The same person also built a temple to Chakrabhṛit (Vishṇu). The Gaṅgdhar inscription of Viśvakarma, dated A.D. 423-4, records that a person built a temple for Vishṇu and the Sapta-Mātṛikās and dug a well for drinking water. Iran stone pillar inscription of the time of Budhagupta, dated Gupta Era 165 (A.D. 484-5), informs us that a Mahārāja Mātṛivishṇu and his younger brother Dhanyavishṇu erected a *dhvaja-stambha* for the god Janārddana. The Khoh copper-plates of Mahārāja Saṁkshōbha dated G.E. 209 (A.D. 528-9), begins

with the famous 'twelve-lettered mantra', *Ōm namō Bhagavatē Vāsudēvāya* of the Bhāgavatas.

The following are similar references to the Śiva cult in inscriptions :—Udayagiri Cave inscription of the reign of Chandragupta II, records the excavation of a shrine for Śambhu ; while another in Bilsad, belonging to the reign of Kumāragupta, and dated G.E. 96 (A.D. 415-6), makes mention of the erection of a number of additional buildings attached to the temple of Svāmi Mahāsēna.

The facts disclosed by the inscriptions quoted above clearly show that the two Hindu cults of Śiva and Vishṇu were in an advanced condition in the 5th century A.D., so as to indicate that they must have had behind them many centuries of developement.

II.

The objects worshipped by Hindus are images, of gods and goddesses, *śālagrāmas*, *bāṇa-liṅgas*, *yantras*, certain animals and birds, certain holy rivers, tanks, trees and sepulchres of saints. Besides these, there are several minor objects of local importance and personal predilection, which are also used as objects of worship.

The Hindu images of gods and goddesses are broadly divisible into two classes as the Vaishṇava

and the Śaiva. In this classification may well be included, for the sake of convenience, the images of Dēvī, Gaṇēśa, and other such deities since they are, according to the Purāṇas, related in some manner or other to Vishṇu or Śiva. As a matter of fact, the goddesses associated with, Vishṇu and Śiva represent their various divine powers and energies.

The images of gods and goddesses are worshipped by the Hindus not only in temples as public places of worship but also in private households. Since the regular worship of images requires attention to a great many details in respect of ceremonial purity and piety, such worship is only occasionally conducted in many house-holds, even though the rule is that it should be conducted every day. Every Hindu household possesses its own images of the family deity (*ishṭa-dēvatās* and *kula-dēvatās*); and worship is offered to them in many families only occasionally. On all other days a *śālagrāma*, a *bāṇa-liṅga*, a *sphaṭika-liṅga* or some such small object is worshipped, since nothing can be eaten by a pious Hindu which has not been offered in worship to his deity. A *śālagrāma* is generally a

Salagrama.

flintified ammonite shell, which is river worn and thus rounded and beautifully polished. The river Gaṇḍaki, which is one of the well-known tributaries of the Ganges, is

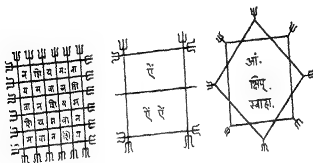
the river-goddess of the Gaṇḍaki requested Vishṇu to be born in her womb, to which Vishṇu acceded and came to be born in the river as *śālagrāmas*.

It is a fairly common sight to find a large collection of *śālagrāmas* in many important temples, in monasteries called *maṭhas* and even in certain old households. They are worshipped by Vaishṇavas and also by persons of the Vaidik Śaiva persuasion; but the Āgamic Śaivas and the Vīra-Śaivas do not worship them.

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to Narasiṁha, Vāmana, Vāsudēva, Saṁkarshaṇa, Dāmōdara and Aniruddha, Nārāyaṇa, Kshētra-Vaishṇava (?), and Śrīdhara. A *śālagrāma* with three *chakras* is said to belong to Lakshmī-Nārāyaṇa. Fine spiralled ones grant all the desires of the worshipper, whereas black ones would give fame (*kīrti*), white *śālagrāmas* destroy sin, and yellow ones confer sons. *Śālagrāmas* of blue, etc., colours grant peace and wealth, while red bestows enjoyment (*bhōga*). Even pieces of the auspicious *śālagrāmas*, might be worshipped. The following specimens must be avoided: badly mutilated, and rough surfaced ones, those having a large number of holes or pits, or scarred with many lines, porous, unusually large sized, those having too many spirals, or having only one loop in the spiral (?), big mouthed or large spiralled, down-looking and burnt ones, very red ones, ill looking ones, and those with a number of *chakras* in a line; worshipping these brings only misery to the worshipper.

PLATE A.



YANTRAS.



A group of *śālagrāmas* and an image of Rāma made of a piece of *śālagrāma.*

[To face page XI.]

Bana-lingas. Bāṇa-liṅgas mostly consist of quartz and are egg-shaped pebbles. They are described in the *Siddhānta-sārāvaḷi* of Trilōchana Śivāchārya:—" *Bāṇaliṅgas* are liked by Īśvara and may be in sizes ranging from the eighth of an *aṅgula* (inch) to one *hasta* (cubit). They may be of the colour of a ripe *jambu* fruit, of honey, of a black beetle, or of the touch-stone, or may be blue, deep-red or green. The *pīṭha* should also be of the same colour as the *bāṇa-liṅga.* They have to be either like the teat of a cow or like an egg in shape, and must be highly polished. These *bāṇa-liṅgas* are said to be found in Amarēśvara, on the Mahēndra mountain, in Nepal, in the Kanyātīrtha and Āśrama near the same place. It is considered that each of these places contains a crore of *bāṇa-liṅgas*, and that there are three crores of *bāṇa-liṅgas* in each of the following places of Śaiva pilgrimage, namely, Śrīśaila, Liṅgaśaila and Kālīgarta.

Yantras. Yantras are certain mystic and magical diagrams engraved upon metallic plates, or, sometimes drawn on paper, with certain mystic letters in association. These diagrams are supposed to have the power to protect the worshipper from ills due to the influence of evil deities or evil spirits, and to bestow

on him happiness, wealth and eventually even liberation from births. Sometimes they are worn about the person of the worshipper in small cylindrical gold or silver cases. The most important of the *yantras* and the holiest among them is the Śrīchakra. (For an extensive treatment of this *yantra*, see under "Śrīchakra"). It is held generally in very high esteem, but is especially adored by the worshippers of Dēvī.

Cow

The pious Hindu regards the cow with the reverence due to a divine being; and to him she is as dear as a goddess-mother. Worship is offered to her by some Hindus regularly on all Fridays. On certain important occasions, she is specially worshipped, as for instance, on the day following the Makarasaṅkrānti in South India. In North India, one often sees cows being freely fed in front of temples by visitors going there to worship. Every cow is to the pious Hindu an *avatāra* of Kāmadhēnu, the mythical all-bestowing cow of the god Indra.

Birds.

Among the birds, Garuḍa, the brahmany kite, is the most sacred; and when a pious Hindu happens to see one of these birds hovering in the sky, he invariably offers obeisance to it. It is considered to be a very good omen, if one of these birds happens to

be seen when one goes about on any important business.

Rivers. Worship is also offered to holy rivers like the Ganges, the Gōdāvari, the Kāvēri, etc. The Ganges is considered to be holy throughout the year; even in the case of this river, certain specific places along her course and certain times in the year are held to be very sacred: and bathing in the river in those times and places and doing *pūja* to her is esteemed very meritorious. Various other rivers and even certain tanks are considered holy during particular periods and on special occasions; for instance, the river Kāvēri in South India is especially worshipped in the month of Tulā (October-November), and pilgrims from various parts of India go to Talakāvēri, Śrīrangam and Sanghamukha, which are holy places situated at the source, the middle and the end respectively of the river Kāvēri. In a similar manner, a large sacred tank at Kumbhakōṇam, generally held in very great veneration, is considered to become specially sacred on the occasion of the *Makha-nakshatra* in the month of Māgha once in twelve years, and this occasion is celebrated as the Mahāmakha. The various *mēlas* in North India in relation to sacred rivers and tanks correspond to the things described above.

Trees.

Tree worship is also a common feature in popular Hinduism. The *aśvattha* tree (Ficus religiosa) is always sacred to the Hindu. The sacredness of this tree to the Buddhist is due to the fact of Buddha having obtained his religious enlightenment while meditating under it. On those mondays, on which the new-moon falls, circumambulations and offerings of various things are made to the *aśvattha* tree by many Hindu women. In South India, each Śiva temple has some particular tree which is peculiar to that temple and goes by the name of *sthala-vriksha* or the tree of the place. For instance, the *kadamba* (nauclea kadamba) tree is the *sthala-vriksha* of the famous Mīnākshī-Sundarēśvara temple at Madura; the *jambu* tree is the *sthala-vriksha* of the temple of Jambukēśvara at Tiruvānaikkāval near Trichinopoly. The *tuḷasi* plant (ocimum basilicum) is held in high esteem in association with Vaishṇavism, and regular *pūja* is daily offered to this plant in many Hindu homes even to-day. The leaves of this plant are as sacred and pleasing an offering to Vishṇu as those of the *bael* tree are to Śiva.

Sepulchres of saints.

Another object of adoration to the Hindu is the sepulchre of saints. Places hallowed by the presence of such

sepulchres, or associated otherwise with the memory of saints and sages, are venetrated all over the country. For instance, the birth places of Śaṅkarāchārya, Rāmānujāchārya and Madhvāchārya, and also the places where these great teachers passed away, are held in high reverence by their respective followers. The temple of the famous Vaishṇava devotee Puṇḍalik near Paṇḍharipūr is visited by all pilgrims who go there to worship Paṇḍharināth, the tradition being that this god appeared at Paṇḍharipūr in response to the dutifulness and devotion of Puṇḍalik.

Other objects. Many other minor objects, such as inscribed stones and even ordinary bricks, etc., are also made into objects of worship occasionally. The conch shell is used to serve more than one purpose in the conduct of worship. But that variety of it which has its spirals running dextrally clockwise, when viewed as springing up from within is specially valued and even worshipped. Indeed, through the processes of religious sanctification and deification, any suitable object, small or large, may be made into an object of worship. In all these cases it is not the object, as such, which is worshipped in reality: the object, whatever it may be, is understood to represent the deity intended to be worshipped.

III.

Classifications of images.

Images are divided into three classes, as *chala* (moveable), *achala* (immoveable), and *chalāchala* (moveable-immoveable). The moveable images are those which are made of metal and are easily portable ; of these the *kautuka-bēras* are meant for *archana* ; the *utsava-bēras* are taken out, on festive occasions, in procession ; and *balibēras*, and *snapana-bēras*, * are employed in relation to the daily services, for the purpose of offering *bali* to the *parivāras*, and for bathing respectively. The immoveable images are commonly known as the *mūla-vigrahas* or *dhruva-bēras*, and are generally made of stone and permanently fixed in the central shrine. They are invariably large and heavy images. *Dhruva-bēras* are of three kinds called *sthānaka*, *āsana* and *śayana*, that is, standing, sitting and reclining. In the case of Vaishṇava images each of these three kinds of images is further divided into, *yōga*, *bhōga*, *vīra* and *ābhichārika* varieties. These varieties of the standing, sitting and reclining

* ध्रुवं तु ग्रामरक्षार्थमर्चनार्थं तु कौतुकम् । स्नानार्थं स्नपनं प्रोक्तं बल्यर्थं बलिबेरकम् ॥ उत्सवं चोत्सवार्थं च पञ्चबेराः प्रकल्पिताः ।

(भृगुप्रोक्तवैखानसागमे)

images of Vishṇu are worshipped respectively by those who desire to attain *yōga* or spiritual self-realisation, *bhōga* or enjoyment and *vīra* or military prowess.

There is yet another classification of images into three kinds as *chitra*, *chitrārdha* and *chitrābhāsa*.* *Chitra* denotes images in the round with all their limbs completely worked out and shown. *Chitrārdha* is the name given to figures in half-relief, and *chitrābhāsa* refers to images painted on walls and cloths, and such other suitable objects.

Moreover, an image sculptured fully in the round is said to be *vyakta* or manifest; if it is half represented, say up to the chest, as in the case of the images on the *mukha-liṅga*, and in what is known as Trimūrti in the Elephanta Cave, it is called *vyaktāvyākta* or manifest-and-non-manifest; and objects like the *liṅga*, the *śālagrāma*, the *bāṇa-liṅga*, etc., are said to be *avyakta* or non-manifest form.

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* अर्धाङ्गचित्रितं बिम्बमर्धचित्रमिति स्मृतम् । सर्वावयवसंदृष्टं.... चित्रमुच्यते ॥ The Tamil commentary on this passage runs as follows:—எல்லா அவயவங்களும் ஷண்மாநத்தினாலே அளவுபட்டது சித்திரமென்று பெயராம், 'that which is measurable by the six ways of measurement is called *chitram*.' निम्नोन्नतपटे भित्तौ लिखित्वाभासमुच्यते ॥

The images of no gods other than Vishṇu should be represented as reclining. They might all be sculptured as standing or sitting; but the images of Vishṇu alone could be in all the three postures, standing, sitting and reclining.

There is still another classification of images based upon their terrific (*raudra* or *ugra*), or pacific (*śānta* or *saumya*) nature. The first class is always characterised by sharp, long tusks and nails, and a large number of hands carrying weapons of war. The images of terrific nature have also wide, circular eyes, flames of fire round their heads, and are in some cases adorned with human skulls and bones. The *raudra* form of images are worshipped for the attainment of objects requiring the use of violence. The *śānta* or *saumya* form of images are peaceful looking in appearance, and are worshipped for the attainment of peaceful aims and objects. Among the images of Vishṇu, the Viśvarūpa, the Nṛisiṁha, the Vaṭapatraśāyin and Paraśurāma are considered to be *ugra-mūrtis*; and Śiva as the destroyer of Kāma, of the elephant (Gajahā-mūrti), of the *tripuras*, and of Yama, has to be terrific in nature and appearance. The terrific images are not meant to be set up in temples in towns, but must always have their temples invariably outside.

Among the aspects of Vishṇu the *yōga* form, be it standing, sitting or reclining, must be enshrined in a temple built far away from the bustle of the village, on the banks of rivers, or at the junction of two or more rivers, on hill tops and in forest recesses. The reason of the choice of such places is quite patent. The worshipper of the *yōga* image has to be a *yōgi* or one aspiring to become a *yōgi;* he would certainly desire to have a calm place for concentrating his thoughts on the object of his worship; and naturally the temple intended for the conduct of worship by him has to be away from human habitations. The *bhōga* form is the form best fitted to have the temple therefore constructed within towns and villages, as it is conceived to be the giver of all happiness to its worshippers and has therefore to be worshipped and prayed to by all sorts of men and women belonging to all conditions of life. The *vīra* form of Vishṇu, a form which is conceived to be capable of giving physical power, prowess and strength to conquer enemies, may have the temple for it built either inside or outside towns and villages.

The *ābhichārika* form which is worshipped for the purpose of inflicting defeat and death on enemies is looked upon as inauspicious and is unfit to be set up for worship in temples built in towns

and villages. Therefore, forests, mountains, marshy tracts, fortresses and other such places are prescribed as being fit for the construction of temples to enshrine this aspect of Vishṇu, (*vana giri jala durgē rāshṭrāntē śatrudiṅmukhē*).

IV

Various kinds of places are prescribed for the building of temples to the several gods; different forms of central shrines are also described in the *āgamas*, as suitable for different deities, according as their posture is standing, seated or reclining.

Temples might be built near tanks, rivers, at the junction of two or more rivers, on the sea-shore, in villages, on the tops of hills and at their foot, and in places where great and good men live. The temple of Śiva might be constructed in the north-east, north-north-east or east-north-east

*The words *āgama* and *tantra* are used throughout this work as synonymous; strictly speaking an *āgama* differs but slightly from a *tantra*. The former is said to deal with twenty-five subjects, such as the nature of the Brahman, Brahmavidyā, the names of the different *tantras*, creation and destruction of the world, etc. The latter treats of only seven out of the twenty-five subjects dealt with in the *āgamas*. Sometimes the word *yāmaḷa* is used as synonymous with *āgama* and *tantra*; and a *yāmala* deals with only five out of the twenty-five subjects in the *āgamas*.

corner of a village; that of Vishṇu, in the west; of Sūrya, in the east of the village and facing the west; of Durgā, in the south; of Subrahmaṇya, in the north-west. The Sapta-Mātṛikās or Mother-goddesses with Vināyaka are to be set up in the north near the fort walls, on the edge of the surrounding moat facing the north side; Jyēshṭhādēvi is to be set up on the banks of tanks.

Different sorts of *vimānas* or domed central shrines are mentioned in the *āgamas* and *tantras*. Some of them are square (*sama-chaturaśra*) or circular (*vṛitta*) in ground plan, while others are rectangular (*āyatāśra*) or oval (*vṛittāyata*). Of these the square and circular varieties are prescribed for enshrining the sitting and standing figures of deities, while the rectangular and the elliptical varieties are naturally reserved for the reclining images of Vishṇu.

The *śayana* form of Vishṇu may have its temple facing any cardinal point. If the temple faces the north, the head of the reclining image must be to the east; if it faces the south, the head must be placed to the west; in temples facing east and west, the head must be to the south. This means that in cases, in which the temples face the north, the south, or the east, the head of the reclining figure of the deity is to the left of the

worshipper; and only in the case of temples facing the west, the head of the deity is to the right of the worshipper.

V.

The effects of worshipping the different deities.

It has been pointed out that the worship of the different aspects of the diety, as the *yōga*, *bhōga*, *vīra* and *ābhichārika*, is intended to enable the worshipper to achieve certain desired ends. When the diety is in the *śayana* or the reclining attitude, the worship thereof is said to produce different results to the worshipper according as the head of the image is in the north or south or east or west. If the head is in the east, the worship grants peace (*śāntidam*); if in the west, it produces plenty (*pushṭhidam*); if in the south, victory (*jayadam*); and if in the north, *ābhichārika* results. The daily worship offered to Vishṇu in public temples is regarded as leading to the increase of the population in the place. The worship of Indra gives plenty to the people. The worship of Subrahmaṇya and Chāmuṇḍā keeps children in sound health while that of Sūrya removes all ailments, physical and mental. Worship offered to Kāma bestows on the worshipper a beautiful body. Gaṇēśa always vouchsafes his

votaries freedom from hindrances in their undertakings, while Durgā and Umā grant victory. The worship of Lakshmī brings wealth and destroys poverty, while that of Sarasvatī results in enabling one to secure learning and the power of speech. The Saptamātṛikās grant their worshippers wealth and happiness. Śiva is said to be capable of granting, according to the *Kāmikāgama*, all the results that may be expected of all the various gods.

Again the *ugra* and the *śāntamūrtis* of Vishṇu or Śiva are looked upon as granting different results according to the position in which their temples are constructed in the village. If the *ugra* form of a god is set up for worship in the east, the village will soon be ruined; if it is set up in the south-east, the women of the place will become immoral; if in the south, ghosts and demons in crowds will cause trouble to the people; if in the south-west, the population will dwindle through sickness; if in the west, mental unhappiness, bad conduct and mournfulness will arise; if in the north-west, bad conduct will become rampant among the people; and if in the north, they will be subjected to all sorts of affliction. It is only in the north-east that the *ugra* forms of gods may be enshrined harmlessly so as to grant prosperity and

abundance of children. The setting up of an *ugra* image in the midst of a village is strictly prohibited. If there happens to be a *raudra-mūrti* in a village, a *śāntamūrti* should be set up before it to counteract the evil effects, or at least a tank must be dug in front of the temple. Such things go to pacify the terrific gods.

A *śāntamūrti* may well have its temple in the middle of a village. Such a *mūrti* grants happiness, long life, sound health to the people and victory and prosperity to the king of the country.

Varāhamihira, the great Indian astronomer, states that the *pratishṭhā* of the various gods should be through the hands of persons of the caste peculiarily suited to the diety that is to be set up. Thus, a Vaishṇava image should be set up in temples by a Bhāgavata; that of Śiva, by a Brāhmaṇa who wears the *bhasma;* the Maga Brāhmaṇas should be employed for the setting up of the image of Sūrya: Brāhmaṇas should be employed for the *pratishṭhā* of Brahmā; and Jainas and Bauddhas should set up the images of Jina and Buddha respectively: those who worship the Mātṛi-maṇḍala should alone be employed for the setting up of the Saptamātṛikās.

VI.

Hindu point of view about images.

To the Hindu, the omnipresent God, who is the father of the universe, appears to reside in everything, as much in the loving heart of the devotee as in stocks and stones. His God may or may not be conceived as anthropomorphic; the form of the conception depends upon the stage of advancement of the worshipper in the culture of divine knowledge and spiritual wisdom. To a *yōgin*, who has realised the Supreme Brahman within himself, there is no need of any temple or any divine image for worship; but to those, who have not attained this height of realisation, various physical and mental modes of worship are prescribed, and rules of various kinds are laid down in relation to conduct. The Hindu *śāstras* prescribe image worship to weak unevolved persons in particular.* The *Jābāla-upanishad* distinctly asserts that the *yōgin* perceives Śiva in his heart, and that images are meant for ignorant men.†

* अज्ञानां साक्षाद्भगवत्पूजायाः कर्तुमशक्यत्वेन प्रतिमायामेव कर्तव्यत्वात्तदर्थं प्रतिमा निर्मातव्या। Chhalāri's commentary on Madhvāchārya's *Tantra-sāra.*

† शिवमात्मनि पश्यन्ति प्रतिमासु न योगिनः। अज्ञानां भावनार्थाय प्रतिमाः परिकल्पिताः।

Again, the worship of images, it is said, brings on re-births and is not therefore to be resorted to by the *yōgin*, who desires to free himself from them.* Accordingly, the images of the Hindu gods and goddesses are representations of the various conceptions of divine attributes. It is plain that the thought of thinkers is made manifest and concretised by various means, such as speech, pictorial and sculptural representations, and signs and symbols. All these means have been utilised in the history of humanity for bringing divinity down to the level of the common man and lifting him up gradually to the sublime height of true divine realisation. This is indeed what the seers of India have done. Sculpturally it may be said, the number of hands in an image represents the number of attributes belonging to the deity, and their nature is denoted by the *āyudha* held in the hand or by the pose maintained by it. The larger the number of hands, the more numerous are the attributes conceived; and the image with many hands is considered to be *tāmasic* in character. Similarly, the less the number of hands, the less numerous are the *guṇas* conceived; and the image may thus be made

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* पाषाणलोहमणिमृन्मयविग्रहेषु पूजा पुनर्जननभोगकरी मुमुक्षोः।
तस्माद्यतिस्स्वहृदयार्चनमेव कुर्याद्बाह्यार्चनं परिहरेदपुनर्भवाय ॥

to approach as nearly as possible the description of the attributeless *Brahman*. Even in image worship there are thus different grades of evolution. An image, therefore, has to be understood to be a symbol meant to keep before the eye of the worshipper certain attributes of the deity he undertakes to worship and upon which he desires to concentrate his thoughts.

It may well be said that images are to the Hindu worshipper what diagrams are to the geometrician. To the latter, an ill-drawn free-hand circle serves the same purpose in his demonstration as a neat compass-drawn circle. Similarly, to the Hindu even an ill-shaped image, but one made according to the directions given in his *śāstras* serves the same object as a very artistically executed image, provided it is made in strict conformity with *śāstraic* rules. Hindu worshippers of images ignore beauty passively; and this negligence of artistic merit on their part has tended to make the sculptor very often a careless worker.

Thus, the standpoint from which the Hindu views the images of his gods and goddesses differs very largely from that of the Greek. While symbolism has been the essential feature of Hindu sculpture, the Hindu artist was not averse to secure beauty in his images. As a matter of fact every

Āgama and *Tantra* insists upon the necessity of making the images as beautiful as possible. When they happen to be ill-made, the fault is attributable entirely to the incapacity of the artist. Neither the Hindu ideal of art nor the injunction given in the written authorities of the Hindus is responsible for ugliness.

VII.

Decadence of Indian Art and its causes.

The foregoing remarks lead us naturally to look at the probable causes of the decadence of the iconoplastic art in India. There is no doubt that the arts of sculpture and painting attained an amount of perfection in ancient India, which could stand comparison with what was attained in other civilised countries. The Indian artist was not wanting in originality and vigour in the handling of his subjects; he was also true to nature, and in his representations of animals and birds he is often unsurpassed. In the early period of the history of Indian art, the imagination of the artist was not tied down by mechanical rules, which became the bane of art in later times. The early sculptor was guided by his own observation and imagination, and dealt with his subjects with a freedom, which made him able to produce very

pleasing results. He had an eye for the beautiful as well as for the humourous, and he always gave free scope to the display of his powers, although he never forgot the religious motive behind his workmanship.

The first cause that brought about a change in this natural and progressive state of Indian art was the entrance of *Tāntric* ideas into the worship of the Hindus as well as the Buddhists. The various aspects of a divine being thus came to be represented by various heads, and its various attributes by its various hands. The sculpturing of such complicated conceptions in the form of extraordinary human beings with several heads and hands was always attended with a certain amount of unavoidable unnaturalness and clumsiness. Like all art, the Indian iconoplastic art also has to be judged from the standpoint of its motive. To those, who cannot appreciate this motive, the very ideal of the art remains hidden and inexplicable. The consequence is that such critics can pronounce their opinions only on the technical details of the artist's workmanship, but can never grasp the soul of his art. The mediæval period of Indian art is not wanting in really noble and strikingly artistic pieces of sculpture in spite of many of these having more arms and more heads than ordinary man has. It is well known that even in Europe the old

mythological art presents many uncommon and unnatural combination of strange elements. The justification of these combinations is in their motive; and the art which exhibits them can certainly be artistic. It has to be granted, however, that it is far from easy for such art to be really artistic.

The second and the most potent cause that has injuriously affected Indian iconoplastic art is the hard and fast rules laid down in the *Āgamas* and the *Tantras* for the making of images. There is no doubt that the authors of the *Āgamas* devoted a large amount of attention to the beauty of the human figure studied in general; and as a consequence of this they naturally laid down the proportions and measurements of the various limbs and organs of the human body. The belief that these measurements ought not to be disregarded under any circumstance came into vogue later on in recognition of the authority of the *Āgamas* and the *Tantras*. The artist thus became handicapped, and his imagination had no freedom of action. Not much scope could be given to the display of the genius of the artist, under any circumstances, although there is an *Āgama* rule to the effect that "the artist should fashion the image as best as he could."

With the decline of the Hindu kingdoms, the temple building activity of the Hindus ceased; and with it, to a very large extent, the sculpturing of Hindu images also ceased. The orthodox school of sculptors, who followed the *Āgamic* instructions, has very nearly died out The modern set of stone masons in South India manufacture stone images of very inferior workmanship (See Pl. *B.*). In Northern India there is a disregard of the *Āgamic* rules; and whether it is due to want of knowledge or to other causes, it has produced certain salutory results. Influenced by Western Art in all probability, Rajaputana, Central India and the Bombay Presidency have been able to adopt in recent times a realistic style of sculpture; and some of the modern marble images of Kṛishṇa and Rādhā, of Vishṇu and Lakshmī, of Gaṇēśa and other gods and goddesses offered in the bazaars for sale, are very pleasing; a few of them are even artistic in reality. Freedom for the display of thought and feeling through art constitutes the very life of all art; and the art of image-making cannot be treated as an exception. It is not that the Hindu does not desire that the images of his gods and goddesses should be sculptured beautifully: but he will not easily tolerate any glaring departure from the rules laid down authoritatively in his *Śāstras*.

PLATE B.



Śaṅkarāchārya : Bronze : Kālaḍi.



Śāradādēvi : Bronze : Kālaḍi.

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VIII.

Characteristic features of the sculptures of various periods.

If one studies the sculpture of India from the historic point of view, he cannot fail to notice that there have been different stages in the evolution of the art here as elsewhere. To be able to assign a given piece of sculpture to the particular stage of its evolution, it is necessary to know with some amount of accuracy the various peculiarities of the earlier and later sculptures. All the earlier specimens of sculpture are in general free from the cramping influence of artificial rules, and are notably realistic; a desire on the part of the artist to copy nature as faithfully as possible, is plainly visible in his work. In his human studies, the bust, though fully formed, is not stiff and severe in its contours as in the later specimens. As in later workmanship, the chest does not end abruptly, and the abdomen begins making sharp angles with the former. There is a gentle merging in of the one into the other without any marked line of demarcation between them; the outline of the whole of the body is like two gently curved brackets placed at a little distance from each other with their concave opening side turned outwards and resembles more or less the outline of the face of a cow. Whereas, in later sculptures,

we see the outline of the body to be the outline of the thistle flower; the lower circular portion represents the abdomen beginning abruptly and with a severe and unpleasant angle at both sides from where the thorax ends. In the earlier faces, the nose is rather short and the lips are somewhat thicker than in the later ones. The eyes are less artificial in that they are not disproportionately long. The face itself is noticeably round in outline in the earlier art, while it is oval in the later specimens of sculpture; and the chin is invariably shown somewhat prominently, although it is really smaller in proportion than what is demanded by accurate art. In the later sculpture, the nose is simply a long triangular pyramid attached by one of its sides to the face with the apex turned upwards. It is so awkwardly attached to the face that it is alone enough to mark off the sculpture to be quite modern. The sharp upper edge running throughout the length of the nose, the acutely pointed tip at one of the junctions of three edges in the clear-cut tetrahedron making up the nose, the broad wings and the single point at which the nose ends at the top, are all very peculiar to the works of the later period. The limbs are also sculptured with severe and abrupt outlines; for example, the muscles of the upper part of the

chest in male figures are so modelled as to protrude in relief with their margins rising abruptly from the general surface of the chest. The folds in the abdomen are also worked out in a very artificial manner which is at once stiff and unpleasing in effect.

In the early sculptures the arrangement of the drapery is very effective and natural. The folds and creases are delicately worked out and the dress is shown to flow freely down the sides and on the person of the figures which it clothes. One cannot deny that there is a certain amount of conventionality in the arrangement of the folds even in the early sculptures; but the conventional mode of the formation and disposal of the folds in the specimens of later workmanship is very strikingly artificial. In the later sculptures, the heavy central folds of the under-garment descend in a sharp conical form down to the ankles, the lower part ending in a point which protrudes somewhat forward. The smaller folds are represented as running across the thighs and the forelegs, and are marked by a couple of deep-cut equi-distant lines slightly curved from above to indicate their descent downwards. On each side of the figure there flows down a portion of the end of another cloth worn as a girdle, which end spreads out in

the form of a fan (see the figs. on Pl. XXXV and LV.) The lines representing the minor folds in the drapery of the figures of the mediæval period are less artificial and less unpleasant in effect than those of a still later period.

Viewing broadly the conditions and characteristics of Hindu sculpture, it may well be said that there are four different schools representing four different regions of India. The first comprises what Mr. V. A. Smith calls the Mathura school. The second school is represented by the sculptures of the early Chālukyas of Bādāmi and also by those of the Pallavas of Kānchi. All the three groups comprised within these two schools are marked by the same characteristics of simplicity and elegance combined with much natural realism. The South Indian sculptures of a later period corresponding to the re-established dominancy of the Chōḷas and Pāṇḍyas are but the continuations of the Pallava style, and may therefore be classed conveniently with it. The third school of Indian sculpture is the later Chālukya-Hoysaḷa school, which is distinguished from the other schools by its extremely florid style of ornamentation and delicate tracery in details (See Pl. *C*.). In this school convention naturally holds a dominant place; and we notice a striking similarity between figures representing the



Bust of Chennakêśava : Stone Bêlûr.

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same subjects, although they may be found in different and distant parts of the country; the same kinds of ornamentation, clothing, head-gear, posture and grouping may be observed in the same subjects in a uniform manner. The fourth school, which resembles closely the third in respect of ornamentation and grouping, is chiefly represented by the sculptures of Bengal, Assam and Orissa. It is at once recognised by the human figures therein possessing round faces, in which are set two oblique eyes, a broad forehead, a pair of thin lips and a small chin (see figures 2, Pl. LXXII and 2, Pl. XCIII).* To these may be added the improved modern sculptures in marble found in the Bombay Presidency and elsewhere, and also the new characterless sculptures of the Madras Presidency. They are, however, of a miscellaneous character and are too incongruous to form anything like a school. All the images, the photographs of which are reproduced in this volume, are assignable to one or other of the first three schools above mentioned, the Bengal, Assam and Orissa school being referred to only very occasionally.

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* We are informed by Mr. Abanindranath Tagore that this sort of face is known in Bengal as of the *pān* type (See Mod. Review for March, 1914, p. 261).

IX.

Vicissitudes in the history of gods.

It is an interesting phenomenon to note that there are vicissitudes in what may be called the fortune of images as objects of worship. As time passes on certain images somehow cease to be popular and their worship is eventually discarded. Similarly, the contrary process also takes place and images unknown to religious fame become quite famous. New images are often set up, and in time they too become popular and famous. The three important goddess-images of earlier times (from the 5th to the 9th Century A.D.) are seen to be those of Śrī, Durgā and Jyēshṭhā. Of these the two first are still popular; but the last one is almost completely forgotten as an object of worship. That Jyēshṭhā was once an important goddess is evidenced by the fact that in the *Bōdhayana-grihya-sūtras* a whole chapter is devoted to the description of the worship of this goddess, and that the Śrīvaishṇava Saint, Toṇḍar-aḍippoḍi, complains in one of his Tamil hymns that people were in his days wasting their veneration upon Jyēshṭhādēvī, ignoring the Supreme God Vishṇu, the greatest giver of all good gifts. The Jyēshṭhādēvī group of three figures—a large female figure in the middle with a

bull-headed male figure on the right and a good looking female figure on the left—(see Pl. CXXI), is now often thrown away as lumber in some corner of the temple compound; and, when rarely it is suffered to occupy its old place in the temple, it is left uncared for and no worship is offered to it. This is the case in S. India; in N. India also the goddess does not appear to be treated any better. She appears to be worshipped in Bengal, Orissa and certain other parts of India by low caste people under the name Sitalādēvī or the goddess of small-pox; there is an image of hers in the Bhūlēśvar temple in Bombay, and is worshipped on certain occasions by the women there.

Another instance of such a vicissitude may be noticed in the case of the images of the Varāha (boar) and Nṛisiṁha (man-lion) incarnations of Vishṇu. Almost all the early temples have the figures of Varāha and Nṛisiṁha set up in them: the *Tantras* and *Āgamas* require the figure of Nṛisimha to be set up to the west of the central shrine even in Śiva temples. As a matter of fact an image of Kēvala or the Yōga form of Narasiṁha is found in a niche on the west of the central shrine or the *vimāna* in all old temples Separate temples built and dedicated wholly to Narasiṁha and Varāha in the palmy days of the Chālukyas

of Bādāmi and the Pallavas of Conjeevaram. But no one hears in these days of the *pratishṭhā* of a new image of Nṛisiṁha or Varāha anywhere. In a large number of the older temples Varāha and Nṛisiṁha are even now worshipped, but in the South of India their popularity has very considerably waned. In the case of Nṛisiṁha the belief in modern times has been that he, being an *ugra mūrti*, will, if not properly worshipped in due form, burn down villages or otherwise cause harm to the people.

The worship of Kārtikēya or Viśākha is common in South India, where the god is known generally by the name of Subrahmaṇya. It may well be said that there is not a village in South India but does not possess a shrine for this favorite deity. To the Hindus of Northern India this god is known only in name. Nowhere in the north is he worshipped by decent people, and no Hindu *sumaṅgali* (married woman) goes to a temple of Kārtikēya in Central India. Because Kārtikēya is not worshipped in North India at the present day, we cannot argue that his worship was always unknown in those regions. In fact we come across the figures of this deity in the rock temples at Elephanta and Ellora, in Orissa and certain other parts of the country. Probably

Subrahmaṇya was regularly worshipped in Central and Northern India.

Another such instance is the form of Vishṇu as Yōgēśamūrti, that is, Vishṇu in the *yōga* attitude. This figure is found in the famous temple at Badarīnāth on the Himalayas, and replicas of it are even now in a few places such as Śrīraṅgam. One such replica was discovered recently at Bāgaḷi in the Bellary district of the Madras Presidency. Otherwise the worship of this form is rare. The instances given are enough to show the trend of change in Hindu faith in the matter of the choice of images for popular worship.

X.

Creation of new images.

New deities and their images are also seen to come into existence from time to time. This is due generally to two or three causes. One of these is the apotheosis of saints and *àchâryas*. In S. India we find in various temples many images representing Śaiva and Vaishṇava saints who are known to history as having been great centres of light and leading in their respective faiths. For instance, Śiruttoṇḍar was a contemporary of the Pallava king Narasiṁhavarman, having in fact been one of his generals. Tirujñānasambandha and Vāgīśa

name is Sanskritised into Kachchhapēśvara. The literal meaning of the correct Tamil form of the name of the god is the ' god Kachchiyappa ' or ' the Īśvara set up by Kachchiyappa.' But *kachchhapa* is the Sanskrit word for the tortoise; and Kachchhapēśvara, the Lord of the Tortoise, must be Śiva as worshipped by Vishṇu in his Kūrmāvatāra or tortoise-incarnation. This linguistic fancifulness has been perpetuated in sculpture, and an image embodying this fancy is set up under a tree in the *prākāra* of the temple (See Pl. *D.*). This new-comer into this ancient temple is, however, entirely forgotten, and even the *pūjāris* in the temple are not able to say what that piece of sculpture really represents.

A similar occurrence may be seen in relation to the names Chidambarēśvara and Chitsabhēśa. These names have also come into vogue as the result of the Sanskritisation of a distinctly Tamil word. The old name of the place in which the temple of this god now stands was Tillai or Tillai-vanam. In Tillaivanam, there was evidently a temple of small proportions, called Chiṟṟambalam or the small temple. When the god of this temple became the family deity of the Chōḷa kings, the temple began to receive much royal consideration. Gradually ' the small temple ' grew in size by the

PLATE D.



Vishṇu bathing Kachchhapēśvara: Stone: Conjeevaram.

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addition, by successive kings, of *prākāras* and *gōpuras*, *maṇḍapas* and tanks, and so on; still it retained the old name of Chiṟṟambalam. It is in fact praised in song as Chiṟṟambalam by Tiru-jñānasambandha and Appar and also by the much later Sundaramūrti. The popular pronunciation of this word Chiṟṟambalam is generally as Chittambalam; and this became quite easily Sanskritised in form into Chidambaram, which again was paraphrased as Chidākāśa. Therefore the Liṅga worshipped in this temple is conceived to represent the element *ākāśa* or ether. There is yet another modification which Chiṟṟambalam underwent in the hands of such Sanskritisers of Tamil names, and that is into the form Chitsabhā. The origin of this form is easily made out, if the previous modification of the name is borne in mind. The word *ambalam* in Tamil means a hall which is translatable in Sanskrit as *sabhā*. Thus arose Chitsabhā, and the god therein became Chitsabhēśa, that is, the Lord of the Mind-hall. Thus the two names Chidambarēśvara and Chitsabhēśa came into existence; thus also must have arisen the association of the *sphaṭika-liṅga* of the temple with these names.

Sectarian prejudice has often created new images. A very good example of this may be seen

PLATE E.

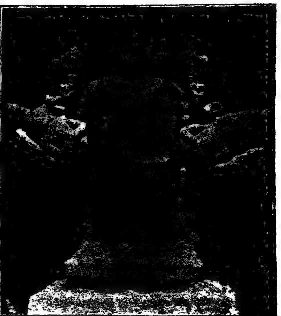


Sarabhamūrti: Bronze: Tribhuvanam.

PLATE F.



Trimūrti with Śiva as the central figure : Stone Tiruvottiyūr.



Trimūrti with Vishṇu as the central figure : Stone : Nāgaḷāpuram.

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in the creation of Śarabhamūrti as a manifestation of Śiva, considered to have taken place with a view to curb the ferocity of Narasiṁha, the man-lion incarnation of Vishṇu. This *avatāra* of Śiva, if we may so call it, is a curious combination of man, bird and beast. (See Pl. *E*.)

Another example of this tendency is seen in the case of what is known as Ēkapādamūrti. This is an image of Śiva represented as the chief deity having on either side the figures of Vishṇu and Brahmā projecting from him. This group is meant to symbolise the idea that the Supreme God of the Universe is Śiva and that from Him have evolved both Vishṇu and Brahmā. In opposition evidently to this Śaiva view, and with an equally strong Paurāṇic authority on their side, the Vaishṇavas have similarly represented the Supreme God as Vishṇu with Brahmā and Śiva proceeding from Him. (See Pl. *F*).

Often in the *Purāṇas* Śiva is said to have paid homage to Vishṇu and equally often is Vishṇu said to have paid homage to Śiva. An interesting instance is the story of Vishṇu offering redemption to Śiva from the sin of *Brahmahatyā* or Brāhmin-killing. A similar Śaiva instance is the story of Śiva being pleased with the devotion of Vishṇu and bestowing on him in appreciation of that devotion

the discus or the *chakra*. Images representing these events are found in more than one temple: the image of Śiva as Vishṇvanugrahamūrti, that is, as Śiva, pleased with Vishṇu and presenting to him the *chakra*, may be seen in the sculptures of the Kailāsanāthasvāmin temple at Kāñchi.

XI.

Universality of the rules of Tantras and Āgamas.

It may be seen that the Trivikramāvatāra of Vishṇu is sculptured, with the same details, and the same grouping of the members constituting the theme, whether the image happens to be found in Madras in the South, in Bombay in the West or in Bengal in the North-East. The only difference observable in the images belonging to the various parts of the country is in the outline of the features and the details of ornamentation. The *Bṛihat Saṁhitā* of Varāhamihira says :—*dēśānurūpabhūshaṇa-vēshālaṅkāra-mūrtibhih kāryā pratimā lakshaṇa-yuktā sannihitā vṛiddhidā bhavati*. This means that the ornamentation and clothing and beautification of the images should be worked out in accordance with the usage in the country in which the images are made. Images made according to the rules laid down in the *Sāstras*, when set up in

the neighbourhood, bestow prosperity and progress. It is thus required that the outline of the faces and features and the details of clothing and ornamentation should be made to vary from place to place according to local usage. In other respects no variation was allowed or encouraged. It cannot be seen that there has been in any part of India any new canon of art other than the rules prescribed in the *Āgamas* and the *Tantras*. From the uniformity observable everywhere throughout India in the arrangement, say, of the individual figures belonging to a subject, it is clear that the rules laid down in the *Āgamas* and *Tantras* have had a very general application. The same rules having been obeyed everywhere in the matter of making images, it is no wonder that the same results have been produced by artists belonging to all parts of the country in so far as the art is apt to be bound down by rules.

XII.

Local differences in sculpture due to the misunderstanding of the descriptive texts.

In going through the descriptions of the various images, as given in this volume, the reader will come upon a few instances, in which the sculptures of two different parts of the country differ in some import-

ant details. Taking the images of the sun-god Sūrya, for example, we find that the *Āgamas* lay down the rule that the two hands of this deity should hold two lotuses, going up to the height of the shoulders. In the sculptures of Bengal, Orissa and parts of Central India, we meet with images, wherein the hands of Sūrya are at the level of the waist, while the lotuses are made to reach the height of the shoulders. In other instances the hands themselves are invariably raised up to the level of the shoulders. This appears to be due to a difference in opinion with regard to the interpretation of certain passages in the *Āgamas* and other allied works. In this case, it is clear that some sculptors understood the passage as referring to the hands being raised up to the shoulders, while others took it as referring to the position of the lotuses. A number of other instances in exemplification of differences in sculptures arising from differences in the interpretation of the original texts are drawn attention to in the body of this treatise.

XIII.

Materials employed for making images.

The materials recommended in the *āgamas* for the making of images are wood, stone, precious gems, metals, earth and also a combination of two or

more of the aforesaid materials. The precious stones enumerated in the *āgamas* for the purpose of making images are *sphaṭika* (crystal), *padmarāga*, *vajra* (diamonds), *vaiḍūrya* (cat's eye), *vidruma* (coral), *pushya*, and *ratna* (ruby). Of these, *sphaṭika* is said to be of two kinds, the *sūrya-kānta* and the *chandrakānta*. Another authority adds brick, *kaḍi-śarkara* (a preparation the chief ingredient of which is the lime-stone) and *danta* (ivory) to the materials noted above. Almost all the *dhrūva-bēras*, that is, the images set up permanently in the central shrines of Indian temples, (Hindu, Bauddha or Jaina), happen to be generally made of stone. There are a few instances of such principal images being made of wood, the most famous instance is in the temple of Jagannātha of Puri. The figure of Trivikrama in the central shrine of the large Vishṇu temple at Tirukkōyilūr, (South Arcot district, Madras Presidency), is also made of wood. Brick and mortar or *kaḍi-śarkara* images are also occasionally met with in several temples; in the famous temples at Śrīraṅgam and Trivandram (Anantaśayanam), the main central images are understood to be of this kind. Metal is rarely employed in the making of *dhruva-bēras*, this material is almost exclusively used for casting *utsava*, *snapana* and *bali* images. Instances are

not unknown in which precious gems are employed as material for images. The palace of the king Theebaw of Burmah is said to have contained a large ruby image of Buddha. The temple at Chidambaram has a *sphaṭika-liṅga* which is about nine inches in height and has a *piṇḍikā* (base) of as many inches in diameter.

In regard to bronze images, it is believed by some that India could not have known the *cire perdue* method of making metal images earlier than about the tenth century A.D., and that India must have therefore borrowed it from Europe. That the art of casting metals in wax moulds is much older in India can be shown in more ways than one. Taking first literature, we meet in it statements like the following:—*lōhajatvē madhūchchhishṭam agninārdrīkritantu yat । vastrēṇa śōdhayēt sarvam dōsham tyaktvā tu śilpinā ।*, which means that, if images have to be cast in metal, the wax must first be melted and poured (out of the mould) and all defects removed with cloth. (*Kāraṇāgama*, chap. 11, v. 41). Again, verse 21, chap. 34 of the *Suprabhēdāgama* runs thus:—*mṛinmayam yadi-kuryāchchhēchchhūlan-tatra prakalpayēt । lōhajañcha viśēshēṇa madhūchchhishṭēna nirmitam ।*, that is, if the image is required to be made of earth, rods (of metal or wood) must be inserted (in them); if of

metals, it must first be prepared well in wax. Lastly, the fourteenth *paṭala* of the *Vishṇu-saṁhitā* has this—*lōhē sikhtamayīm-archām kārayitvā mṛidāvṛitam-suvarṇādīni saṁśōdhya vidrāvyāṅgāra-vapunah-kuśalaih kārayēdyatnāt sampūrṇam sarvatō ghanam*, which means that, if an image is to be made of metal, it must first be made in wax, and then coated with earth. Gold or other metals are purified and cast into (the mould) and a complete image is thus obtained by capable workmen.

Secondly, there is plenty of epigraphical evidences to demonstrate that the art of metal casting was practised in South India long before the tenth century A. D. In the several inscriptions of the reigns of the Chōla kings, Rājarājadēva the great and his son, Rājēndrachōḷadēva, engraved on the central shrine of the Bṛihadīśvara temple at Tanjore, we meet with scores of references to images cast solid and hollow.* It is well known that the first of these kings reigned in the last quarter of the tenth century and that the

* '*ghanam-āga eḻundaruḷuvitta Chaṇḍēśvara-prasāda-dēvar*,' that is, the god Chaṇḍēśvara-prasāda-dēva cast solid and set up; (S. I. I. Vol. II, p 134). '*ghana-poḻḻal-āga-chcheyda ṛishabham*', a bull cast hollow, (S. I I. Vol. II, page 178)

second reigned in the beginning of the eleventh century. Hence it may be asserted without fear of contradiction that the Indians were familiar with the art of casting metals in wax moulds earlier than the tenth century. The bronze images of Mahishāsura-marddanī, Śakti, Gaṇēśa and Nandi portrayed on the plate preceding page 241, in the Annual of the Director-General of Archæology for India for 1902-3, are considered to be as old as the beginning of the 8th century. All these instances bear out well the statement that the art of metal casting is an old one in India and is evidently indigenous.

XIV.

Images were painted of old with appropriate colours.

The images in the central shrines, the *dhruva-bēras*, whether made of stone or mortar, are in these days covered with oil and made to look black. At what period in the history of image worship this practice of smearing the images with oil came into existence, it is difficult to say; but there is not the slightest doubt that it is comparatively a recent practice. The *dhruva-bēras*, the *kautuka-bēras* and the *utsava-bēras* are, according to the *Āgamas*, not to be bathed in water. For this purpose of offering the bath the *snapana-bēra* is

particularly intended; and the bathings are prescribed in the *Āgamas* to these images alone. In the earlier and the mediæval times, the *dhruva-bēras* used to be covered with a thin coat of stucco, which was painted afterwards with the colour appropriate with each god. Hence it is that we are told, in the descriptions of images, that the colour of this or that image is black or blue or red and so on. Even now there may be found a few temples in which the *dhruva-bēras* have still the old paint on them; for instance, the Varāhasvāmin cave at Mahābalipuram contains, in its central shrine, the painted figures of Varāha and his consort. There are traces of paint to be seen on several images in the caves of Ellora and Ajanta.

The rules regarding the colouring of images are applicable to mural and other paintings also. The Hindus were employing canvas for painting purposes from very early times. It is distinctly mentioned in Sanskrit works of authority that walls and cloths afford the surfaces on which *chitrābhāsa* images are to be painted—*patē bhittau cha yō likhyan chitrābhāsa-ihōchyatē*, (*Suprabhēdāgama*). Elaborate instructions are given for the preparation of the surface of the cloth intended to be painted upon, as also for the preparation of colours. The very name *chitrābhāsa* applied for

painting is suggestive of the fact that the principles of light and shade also were well understood pretty early by the Indians. This word *chitrābhāsa* means that which resembles a *chitra* or solid natural image. The appearance of solidity comes to a picture painted on a flat surface only when light and shade are properly disposed in the picture. From the several instances of ancient painting found in India, it is easy to form an estimate regarding the great progress made by the Indians in the art of painting in the early times. The frescos of Ajanta and several wall paintings in the temples on the Malabar coast of the Madras Presidency, which latter have not as yet attracted the attention of scholars, disclose a notable advance made in India in this difficult art of painting.

XV.

In sculpturing such objects as the air and water, certain conventional devices are employed. Air, for instance, is shown by lines resembling the outlines of a cumulus of clouds, (See Pls. XLIX and LXXXIV). and water is represented by a number of wavy lines, between which are worked out the buds, the half-blown and the full-blown flowers and the leaves of the lotus, and such aquatic animals as the fish and the tortoise and

crocodiles. (See Pl. LII and Pl. CX). The device by which fire is indicated in sculptures is described elsewhere (see page 7). Mountains are shown by a number of boulders piled one upon another, (See Pls. LXV and LXVI): trees are generally shown as in nature in all schools of sculpture, (See Pl. IV), except the Chālukya-Hoysaḷa school, wherein they are worked out in an ornamental and conventional manner, (See Pl. LIII). Celestial beings are distinguished from human beings by being sculptured as flying in the air. (See Pls. XXX and XXXI).

XVI.

The Sanskrit authorities relied upon in this work.

The Sanskrit authorities relied upon in this work are mainly the *Āgamas*, the *Purāṇas*, and the early Vēdic and Upanishadic writings. The *Āgamas* and the *Tantras* do not appear to have received much attention from modern scholars. Many of them are probably not older than the fifth or sixth century A. D., and some may be even later than that. The *Kāmikāgama*, among the Śaivāgamas, is perhaps the oldest. In the *Uttara-Kāraṇāgama*, we find it laid down that, on the seventh day of the *mahōtsava* of Śiva, the impalement of the Jainas, said to have been carried

out at the instance of Tirujñānasambandha, ought to be celebrated; even now the name of that day's *utsava* is given as the 'impalement of the Jainas' and is celebrated in Madura, the historical scene of its occurrence. When an event of this description, associated with the life of this Śaiva saint, is found mentioned in the *Kāraṇāgama*, need we say that it must be a work belonging to a time later than the time of Tirujñānasambandha? And he is understood to have lived in the middle of the seventh century, A. D.

Again, in many of the other Śaivāgamas, as in this, we are told that the *Draviḍa-vēdas* are to be recited in temples as a part of the service in the temple; by *Drāviḍa-vēdas*, the *Dēvāram* hymns composed by Tirujñānasambandha, Vāgīśa (Appar), and Sundaramūrti, are meant. It is known that the last of them lived not earlier than the middle of the ninth century. Consequently the majority of the Śaivāgamas have to be looked upon as being later than the ninth century. Several of the words employed in them in describing the *rāgas* used in the singing of the *Drāviḍa-vēdas*, belong to the Tamil language.

The prose recension of the *Vaikhānsāgama* is perhaps the oldest among the *Āgamas* of the Vaishṇavas. The same work is also in verse; and

this is distinctly of a later date. This latter version requires the *Drāviḍa-vēdas*, that is, the *Prabandhas* of the Śrīvaishṇavas, to be sung in front of divine processions during festivals, while the Sanskrit Vēdas are to be recited at the end of the procession; in fact both the elements of this rule are observed among the Śrīvaishṇavas even at the present day. The age of the *Āḻvārs*, or the Śrīvaishṇava saints, has been fairly satisfactorily established to be between the beginning of the 8th and the end of the 9th century of the Christian era. When we meet with a reference to the works of these Āḻvārs, as the *Drāviḍa-vēdas*, there is nothing to prevent us from concluding that the *Vaikhānasāgama*, as it is in verse, is certainly not older than the 9th century, A.D.

We have another collection of *Saṁhitās* called the *Pāñcharātra Āgama*. This also belongs to the Vaishṇavas, and is said to comprise as many as 108 *saṁhitās*. Many of these are not forthcoming and are perhaps lost. A very large number out of the extant *saṁhitās* are quite modern. For instance, the *Īśvara-saṁhitā* mentions the saint Saṭhakōpa and the *āchārya* Rāmānuja, who lived about 800 and 1000 A.D. respectively. Similarly the *Bṛihad-brahma-saṁhitā* also mentions Rāmānuja The *saṁhitās* that mention this great

Vaishṇava teacher and reformer have necessarily to be later than the eleventh century after Christ.

Thus it may be seen that the age of the *Āgamas* and the *Tantras* is mainly between the 9th and the 12th centuries of the Christian era. But the descriptions of the images as contained in them may, nevertheless, be older than this period. It is well to bear in mind that these descriptions were most probably not invented by the authors of the *Āgama* works under consideration, but were collected from previous authoritative sources. In proof of this, it may be mentioned that Varāhamihira, who is known to have lived in the 6th century, gives descriptions of certain images, and that his descriptions are not in any way different from those found in these later *Āgama* works. The rules for the making of the images must have indeed been formulated at a much earlier time, and must have long remained unwritten. Varāhamihira, in his *Bṛihat-Saṁhitā*, mentions a certain Nagnajit as the author of a treatise on *Śilpa-śāstra*, in which the rule is laid down that the face of an image should be fourteen *aṅgulas* in length. A figure with this measurement for the length of the face Varāhamihira calls a Drāviḍa figure. (According to Varāhamihira the length and breadth of a human face should be the same, that is, twelve *aṅgulas*).

The author, Nagnajit, quoted by Varāhamihira, must certainly be older than the middle of the sixth century A.D.: the quotation also incidentally informs us that Nagnajit was possibly a Drāvidian author on *Śilpa-śāstra*, and indicates the existence of a school of sculpture in South India then. Varāhamihira refers also to another ancient author, Vasishṭha.

Gadā	Bāṇa	Agni	Vajra
Khaḍga	Paraśu	Śūla	Śakti
Musāla	Hala		

The sculpturing of the several objects shown in the hands of Hindu images differs from place to place; sometimes they are not alike even in the same place. The simple, yet striking, representations of these in the early Chālukya, Pallava, and other styles of sculpture are no less artistic than the minute and elaborate carvings of the later Chālukya-Hoysaḷa school. In the detailed description of these objects given below, only their important variations are noticed.

Weapons.

Of these weapons *śaṅkha*, *chakra* and *gadā* are peculiar to Vishṇu. In rare instances, the images of that deity are found carrying other weapons also, and this feature is noticeable in the representations of several of Vishṇu's *avatāras*; for instance, in images representing the Trivikramāvatāra, the image is shown to carry, in addition to the three weapons mentioned above, the *dhanus*, the *bāṇa*, the *khaḍga* and the *khēṭaka*. But *paraśu*, *khaṭvāṅga*, *śūla* and *agni* are generally associated with Śiva, while *aṅkuśa* and *pāśa* are held by Gaṇēśa, Sarasvatī and other deities. *Śakti*, *vajra* and *ṭaṅka* are Subrahmaṇya's characteristic weapons. *Musala* and *hala* are found in associa-

DESCRIPTION OF TERMS.

tion with Balarāma, Vārāhī and a few other deities. These are all briefly described in the order in which they have been mentioned above.

Śaṅkha is the ordinary chank shell which is almost always found in one of the hands of the images of Vishṇu. The *śaṅkha* of Vishṇu is known by the name of Pāñchajanya, being supposed to have been derived from the body of the *asura* named Pañchajana. It is declared to have been employed by Vishṇu in war; by the blowing of this powerful conch-shell, he often struck terror into the hearts of his enemies. The conch represented in sculptures is either a plain conch, held in the hand with all the five fingers by its open end (Pl. I, fig. 1), or an ornamented one, having its head or spiral-top covered with a decorative metal cap, surmounted by the head of a mythical lion, and having a cloth tied round it so that portions of it may hang on either side (Pl. I, fig. 2). There are also tassels of pearls hanging on the sides. Curiously enough a *śaṅkha* of this description is shown so as to be held between the first two fingers, which is indeed a difficult task to perform. In a few instances, attached to the lower end of the *śaṅkha*, there is a thick jewelled ribbon which is made to serve as a handle. (Pl. I, fig. 3). Sometimes this ornamental variety of *śaṅkha* is

AN EXPLANATORY DESCRIPTION OF THE TECHNICAL TERMS EMPLOYED IN THE WORK.

THE explanation of a number of technical terms which are usually employed in the description of images may well precede their systematic description. These terms relate first to the objects which images of Hindu Gods are shown to bear in their hands, such as weapons, musical instruments, animals, birds, etc.; secondly, to the various attitudes in which the hands of images are shown; thirdly, to the postures which the bodies of the images are made to assume; and lastly, to the costume, ornaments and head gear in which they are represented. The most important among the weapons are:—

Śaṅkha	Khēṭaka	Khaṭvāṅga	Aṅkuśa
Chakra	Dhanus	Ṭaṅka	Pāśa

shown with *jvālās* or flames of fire on the top and the sides.

Chakra is also a characteristically Vaishṇava weapon. It is also carried by Durgā, who is said to be the sister and as such the female form of Vishṇu. It is shown in sculptures in two different forms. In the first variety, it is shaped like the wheel of a cart, with spokes, nave and all, and is meant to be grasped by the rim. But in the other form, it is highly ornamented, the spokes are made to resemble the petals of a lotus so that the internal parts appear like a full blown lotus in the *tout ensemble* (Pl. I, fig. 4). As in the case of the *śaṅkha*, the *chakra* also has ornamentations on the top and sides and a jewelled ribbon running around it (Pl. I, fig. 5). It is in some cases held in the hand by means of this ribbon, and in other cases between the first two fingers. It is a weapon resembling the modern quoit and must have been used as a missile to be thrown against the enemy to cut him through and kill him.

Gadā is the ordinary Indian club. It is held in the hand by the images with all the five fingers. In some cases, however, one of the hands of the image is placed upon the top of the *gadā* which rests on the floor. In the earlier sculptures, its representation is always plain; it has a tapering


Fig. 1


Fig. 2


Fig. 12


Fig. 11


Fig. 4


Fig. 5


Fig. 7


Fig. 8


Fig. 6



Fig. 3


Fig. 9


Fig. 10

To face page 4.

of the chord (Pl. II, fig. 2). In the second variety, it has three bends, the top and bottom bends being smaller and turned in a direction opposite to that of the middle bend which is the larger one (Pl. II, fig. 3). The third variety has five bends and belongs to a much later period in the evolution of this weapon (Pl. II, fig. 4).

Bāṇa or the arrow is so represented as to appear to be made of wood, and is tipped with a metallic point, its tail-end having a few feathers stuck in it (Pl. II, fig. 5). The arrows are put into a quiver slung on the back. An arrow is extracted from it for use with the aid of the fore-finger and the middle-finger.

Paraśu is the battle axe. The earlier specimens of this are light and graceful. The *paraśu* of the archaic type consists of a steel blade which is fitted on a turned, light, wooden handle. The handle is sometimes fixed in a ring which is attached to the blade of the axe. Sometimes, however, the blade is fixed in a hole bored in the handle (Pl. II, fig. 6). The later forms consist of a heavy club, closely resembling the *gadā*, into which the head of the *paraśu* is fitted. The blade is disproportionately small in these later forms (Pl. II, fig. 7), but is of proper proportion in the earlier types.

top and a stout bottom (Pl. I, fig. 6). In comparatively later instances, it is more or less elaborately ornamented (Pl. I, figs. 7 and 8). It is a weapon meant to strike the enemy at close quarters and does not therefore leave the hand of its owner.

Khaḍga is a sword, long or short, and is used along with a *khēṭaka* or shield made of wood or hide. The *khaḍga* is either single-edged or double-edged and has a handle which is not different from the handle of swords seen in the pictures of the Crusaders and the early kings of Europe (Pl. I, figs. 9 and 10). *Khēṭaka* is either circular or quadrangular and has a handle at the back, by which it is held (Pl. I, fig. 11). Sometimes there are curious emblems and devices depicted on the face of the *khēṭaka* (Pl. I, fig. 12).

Musala is the name of the Indian wooden pestle, which is an ordinary cylindrical rod of hard wood. It is quite capable of being used as an offensive weapon. There is no scope for the introduction of various shapes in relation to this plain weapon, and consequently it has remained unaltered in its form from early times (Pl. II, fig. 1).

Dhanus is the bow. It has three different shapes. The first is like an arc of a circle, with the ends joined by a string or thong taking the place


Fig. 1


Fig 8


Fig 2


Fig 9


Fig 4


Fig 10


Fig 5


Fig 11


Fig. 7


Fig 6


Fig 15

T.A.G.


Fig. 9


Fig. 14


Fig 12


Fig 13

To face page 6

Hala. This is the ordinary Indian plough, probably extemporised as a weapon of war (Pl. II, fig. 8).

Khaṭvāṅga is a curious sort of club, made up of the bone of the forearm or the leg, to the end of which a human skull is attached through its foramen. (Pl. II, fig. 9). From this description it must be clear that this peculiar weapon comes from very remote antiquity. In the ornate style of the later Chālukya-Hoysaḷas, the osseous shaft of this old weapon is dispensed with and a well-turned wooden handle is substituted in its place (see Pl. II, fig. 10).

Ṭaṅka. The small chisel used by the stone-mason is called the *ṭaṅka*. Its shape, as found in sculptures, is given in Pl. II, fig. 11.

Agni. This is represented in two varieties according as it is used as a weapon of war or employed for the purpose of making offerings. In the first case *agni* is represented as in Pl. II, figs. 12 and 13; and this form of *agni* is commonly met with in the hands of Śiva. *Agni* used for the purposes of religious offerings is sculptured as in Pl. II, fig. 14.

Śūla is the trident which is the favourite weapon of Śiva. It is represented in many forms; and the essential feature of all these is the triple

metal pike ending in sharp points and mounted upon a long wooden handle (Pl. III, figs. 1 and 2).

Aṅkuśa or the elephant goad is a weapon consisting of a sharp metal hook attached to a wooden handle (Pl. III, figs. 3 and 4).

Pāśa. As the word indicates, it is a noose of ropes employed in binding the enemy's hands and legs. It is represented in sculptures as consisting of two or even three ropes made into a single or a double loop (see Pl. III, figs. 5 and 6).

Vajra is the thunder-bolt. This has a long history beginning from the Buddhistic period.* In later Hindu mythology, it is shown in almost the same form which it had in earlier times. It is made up of two similar limbs, each having three claws resembling the claws of birds; and both its parts are connected together by the handle in the middle (see Pl. III, fig. 7).

Śakti is the name applied to the spear. It consists of a metallic piece, either quadrangular or elliptical in shape, with a socket into which a long wooden handle is fixed (see Pl. III, figs. 8 and 9).

Musical instruments.

The second class of objects which are met with in the hands of the images of gods consist of certain musical instruments.

* See *Elura Cave Temples* by Burgess, *p.* 12.

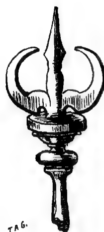

Fig. 1


Fig. 2


Fig. 16


Fig. 3


Fig. 4


Fig. 5


Fig. 6


Fig. 15


Fig. 7


Fig. 10


Fig. 12


Fig. 10


Fig. 11


Fig. 18 Fig. 17


Fig. 13


Fig. 14


Fig. 8


Fig. 9

To face page 8.

Some images, as, for instance, those of Dakshiṇāmūrti and Sarasvatī, are shown with a *vīṇā* held in the left hand the right hand being made to play upon it. The *Ḍamaru* is another instrument generally found in the hands of the images of Śiva and of his manifestations such as Bhairava. Muraḷi, also called Vēṇu is the flute peculiar to Kṛishṇa. *Śaṅkha* is more properly a natural bugle than a weapon of war, and is treated as such in the representations of Vishṇu. *Ghaṇṭā* or the bell is another musical instrument, which is generally found in the hands of Vīrabhadra and Kāḷi.

Vīṇā. It consists of a long hollow semi-cylindrical body handle with a number of keys on its sides. From each of these keys proceeds a string or wire which is stretched over the long body of the instrument and tied at the lower end. At this lower end is a square sounding box, and to the upper end a hollow gourd is attached to serve as a resonator. It is played with the left hand by passing the fingers lightly over the strings and pressing them down a little in required positions. The right hand plucks the various strings periodically to suit the requirements of the musician (see Pl. III, figs. 18 and 11).

Ḍamaru is a small drum with a hollow body open at both ends. Over each of the open ends of

this hollow body is stretched a membrane which is held in position firmly by means of a string passing to and fro over the length of the body of the drum. By pressing these strings, the tension of the membranes may be altered at will so as to produce different notes by striking thereon, or by rubbing one of the membranes with a resined stick. Sometimes there is a string attached to the middle of the body of the drum; and to the end of this string is attached a bead. By holding the drum in the middle and shaking it suitably, this string with the bead may be made to strike against the membranes alternately and produce the required sound (see Pl. III, figs. 12 and 13).

Muraḷi or *Vēṇu* is a flute made, as its name indicates, from a thin and hollow bamboo. In a piece of bamboo, suitably chosen holes are bored in proper places. By blowing in the hole which is near to the closed end and stopping one or more of the other holes with the fingers as required, music of a very high standard of perfection is often elicited from this simple instrument (see Pl. III, fig. 14).

Ghaṇṭā is the common bell (see Pl. IV, figs. 1 and 2.)

There are certain other objects shown as held in the hands of the images of Hindu gods.

Among these are to be found the representations of certain animals and birds. Śiva is almost always shown as carrying a *mṛiga* or deer, and his son Subrahmaṇya is made to hold a *kukkuṭa* or cock in his hand. Parrots and beetles are represented as being carried in the hands of Durgā and other goddesses. The earliest known image of Śiva, that on the Liṅga at Guḍimallam, carries a ram. Later sculptures show a buck. In the case of the ram, it is held by the hind legs, with the head hanging downwards, whereas in the case of the buck though held by the hind legs, it is represented in the actual pose of "bucking" up (see Pl. III, figs. 15 and 16). We see, moreover, certain utensils in the hands of the images. The chief ones among them are the *kamaṇḍalu*, the *sṛuk*, the *sṛuva*, the *darpaṇa* and the *kapāla*. The *ājya-pātra*, or the vessel to contain ghee is sometimes found in association with the figure of Brahmā, who is, however, more generally seen to carry a *pustaka* or book in one of his hands. The book is also held as an emblem by his consort Sarasvatī.

Other objects held in the heads of images. hands

Kamaṇḍalu. This is an ordinary vessel to hold water and is of different shapes. It has in some cases a spout. The earlier specimens are simple

in design, though not very handsome in appearance. The later forms are more symmetrical and beautiful in design and workmanship (see Pl. IV, figs. 3, 4, 5 and 6).

Sruk and *sruva* are two different kinds of spoons, used to take out ghee from the ghee-pot and pour it out to the sacred fire in the sacrifices. The former of these has a hemispherical bowl, while the other is shaped very much like a modern spoon. A *sruk* of large proportion is generally carried by the goddess Annapūrṇā (see Pl. III, figs. 17, 18 and 19).

Darpaṇa means a mirror. In ancient times, when glass was either unknown or was not employed for making mirrors, highly polished metal plates of various designs were utilised to serve as mirrors. It may be remarked by the way that this old speculum industry has not yet died out in India. In a place called Āramuḷa in Travancore, such mirrors are still manufactured; and the mirrors made by the workmen of this place are so true that they do not show distortion in reflection. Glass mirrors are not allowed to be used in temple service in Malabar, and it is not rare to find in wealthy temples in this part of the country speculum mirrors even as large as three feet by two feet. In sculptures the *darpaṇa* is

PLATE IV


Fig. 1


Fig 2


Fig 3


Fig. 4


Fig 5


Fig. 6


Fig 7


Fig. 9


Fig 10


Fig 14


Fig. 11


Fig. 12


Fig 13


Fig. 8


Fig. 20


Fig. 25


Fig 26


Fig 21


Fig. 18


Fig. 22


Fig. 23


Fig 24


Fig 19


Fig. 16


Fig. 15


Fig. 17

T.A.G.

To face page 12.

flower. However, when there are two Dēvīs, one on either side of a god, the goddess on the right holds a *padma*, (see Pl. IV, figs. 11, 12 and 13), while the goddess on the left, holds a *nīlōtpala* (see Pl. IV, fig. 14).

The pose of the hands.

We next come to the terms used in connection with the various poses in which the hands of images are shown. Each pose has its own designation, and the most common *hastas* or hand-poses are the *varada*, the *abhaya*, the *kaṭaka*, the *sūchī*, the *tarjanī*, the *kaṭyavalambita*, the *daṇḍa* and the *vismaya*. There are also certain other hand-poses which are adopted during meditation and exposition. They are known by the technical name of *mudrā*; and those that are commonly met with are the *chin-mudrā* or the *vyākhyāna-mudrā*, the *jñāna-mudra* and the *yōga-mudra*.

The *varada-hasta* shows the pose of the hand while conferring a boon. In this pose the palm of the left hand, with the fingers pointing downwards is exposed to the observer, either as fully opened and empty or as lightly carrying a small bolus (see Pl. V, figs. 1, 2 and 3).

Abhaya-hasta means the protection-affording hand-pose. Here the palm of the hand, with the fingers pointing upwards, is exposed as if

either circular or oval in form, and is mounted on a well-wrought handle (see Pl. IV, fig. 7.)

Kapāla denotes the human skull. It is used by Śiva as a receptacle for food and drink. Later on the word came to mean the cut half of an earthen pot, and then a basin or a bowl. In sculpture the *kapāla* occurs as a common spherical or oval bowl (see Pl. IV, fig. 8).

Pustaka means a book. It is made up either of palm leaves or of paper, the latter variety being, however, comparatively modern. In older sculptures it is always a palm leaf book that is represented as being held in the hand by Brahmā and other deities (see Pl. IV, fig. 2).

Akshamālā is the rosary of beads. The beads are either *rudrāksha* or *kamalāksha* in variety, and the rosary is found in the hands of Brahmā, Sarasvatī and Śiva, though rarely in association with other deities (see Pl. IV, fig. 10).

Flowers, such as the *padma*, (lotus), and the *nīlōtpala*, (the blue lily) are to be seen in the hands of the images of goddesses in general, though more especially in the hands of the goddesses Lakshmī and Bhūmi.

Figures of goddesses sculptured in company with their consorts are always represented as having only two arms. In one of their hands they hold a


Fig 1


Fig 2


Fig 3


Fig 7


Fig 8


Fig. 4


Fig. 5


Fig. 6


Fig 13


Fig 12


Fig 11


Fig 15

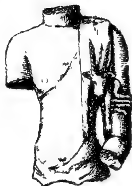

Fig. 18


Fig 10


Fig 14


Fig. 9

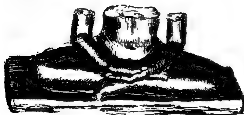

Fig. 17


Fig. 16

To face page 14

engaged in enquiring about the welfare of the visitor in the Hindu fashion (see Pl. V, figs. 4, 5 and 6).

Kaṭaka-hasta or *siṁha-karṇa* is that pose of the hand wherein the tips of the fingers are loosely applied to the thumb so as to form a ring or, as somewhat poetically expressed by the latter name, so as to resemble a lion's ear (see Pl. V, figs. 7 and 8). The hands of goddesses are generally fashioned in this manner for the purpose of inserting a fresh flower every day in them. This is also the manner in which one of the hands of a standing or a reclining figure of Vishṇu is fashioned.

Sūchī-hasta has been misunderstood by some Saṅskṛit scholars to mean the hand that carries a *sūchī* or needle. For example, Mr. Nāgēndranātha Vāsu in giving a description of the goddess Mārīchī, as found in the *Sādhanamālātantra*, renders the expression *vajrāṅkuśa-śara-sūchidhārī-dakshiṇakarām* as "the goddess who holds in her right hands a *vajra*, a goad, an arrow and a *sūchī*." But, like the *tarjanī-hasta*, the *sūchī-hasta*, also denotes a hand-pose, in which the projected forefinger points to an object below (see Pl. V, fig. 9), whereas in the *tarjanī-hasta* the forefinger has to point upwards, as if the owner of the hand is warning or scolding another (see Pl. V, figs. 10).

Katyavalambita-hasta. In this the arm is let down so as to hang by the side of the body, and the hand is made to rest on the loin, indicating thus a posture of ease (see Pl. V, fig. 11).

Daṇḍa-hasta and *gaja-hasta* are terms which have misled scholars, some of whom have understood them to mean a hand that carries a staff. Literally, the word *daṇḍa-hasta* may have such a meaning, but in Saṅskṛit iconographic works, it is used to denote the arm and hand thrown forward and held straight like a stick or like the trunk of an elephant (see Pl. V, fig. 12).

Añjali-hasta. In this hand-pose the palms of the hands are kept close to each other and the folded-hands are made to rest on the chest. This hand-pose is indicative of worship and prayerfulness (see the picture of Hanuman given elsewhere).

Vismaya-hasta indicates astonishment and wonder. In this pose the fore-arm is held up with the fingers of the hand pointing up and the palm turned away from the observer (see Pl. V, figs. 13 and 14).

Among the *mudras*, in the *chin-mudrā*, the tips of the thumb and the forefinger are made to touch each other, so as to form a circle, the other fingers being kept open. The palm of the hand is made to face the front. This is the *mudrā* adopted

when an explanation or exposition is being given; hence it is also called *vyākhyāna-mudrā* and *sandarśanamudrā* (see Pl. V, fig. 15).

In the *jñāna-mudrā*, the tips of the middle finger and of the thumb are joined together and held near the heart, with the palm of the hand turned towards the heart (see Pl. V, fig. 16).

In the *yōga-mudrā*, the palm of the right hand is placed in that of the left hand and both together are laid on the crossed legs of the seated image (see Pl. V, fig. 17).

Sitting Postures and Seats.—The Science of Yōga describes various postures of sitting, as suitable for meditation and mental concentration. These sitting postures are technically known by the name of *āsanas*; and the *kūrmāsana*, the *padmāsana*, the *bhadrāsana*, the *utkuṭikāsana* and the *makarāsana*, are some of the varieties thereof. A few of them occur in sculpture, as well. The names of some of these sitting postures have been interpreted to mean particular forms of seats, owing to the ambiguity of the word *āsana*, and such seats have been worked out in sculpture; as instances the *kūrmāsana*, the *makarāsana* and the *padmāsana* may be noted.*

* See Pl. VI, figs. 1, 2, and 3. In fig. 1 the *padmāsana* is represented as a lotus, in fig. 2, the *makarāsana* as a mythical *makara* and in fig. 3, the *kurmāsana* as a tortoise.

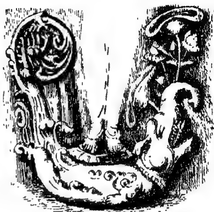
In the *padmāsana* the two legs are kept crossed so that the feet are brought to rest upon the thighs (see Pl. V, fig. 17). In the *kūrmāsana*, the legs are crossed so as to make the heels come under the gluteals, while the *vīrāsana* requires the left foot to rest upon the right thigh and the left thigh upon the right foot. In the *bhadrāsana* the legs are crossed as in the *kūrmāsana*, and the right and the left big toes are caught hold of by the right and the left hands respectively. In the *siṁhāsana* the legs are crossed as in the *kūrmāsana*; and the palms of the hands, with the fingers kept stretched out, rest supinely upon the thigh, while the mouth is kept open and the eyes are fixed upon the tip of the nose.*

* चक्रं पद्मासनं कूर्मं मायूरं कौक्कुटं तथा । वीरासनं स्वस्तिकं च भद्रं सिंहासनं तथा ॥ मुक्तासनं गोमुखं च मुख्यान्येतानि नारद ! ।............ ऊर्वोरुपरि संस्थाप्य उभे पादतले सुखम्॥ पद्मासनमिदं प्रोक्तं सर्वकिल्बिषनाशनम्। गुदं निपीड्य गुल्फाभ्यां व्युत्क्रमेण समाहितः॥ एतत्कूर्मासनं प्रोक्तं योगसिद्धिकरं परम् । ....पद्मासनमधिष्ठाय जान्वन्तरविनिस्सृतौ । करौ भूमौ निवेश्यैतद् व्योमस्थः कुक्कुटासनम् ॥ एकत्रोरुणि संस्थाप्य पादमेकमथेतरत् । ऊरुं पादे निवेश्यैतद्वीरासनमुदाहृतम् ॥ ....सीविन्याः पार्श्वयोर्गुल्फौ निवेश्याग्रपदे दृढम् । बध्वा कराभ्यां तत्प्रोक्तं भद्रासनमघापहम् ॥ सीविन्याः पार्श्वयोर्गुल्फौ व्युत्क्रमेण निवेश्य च । करौ जान्वोर्निधायोभौ प्रसार्य निखिलाङ्गुलीन् ॥ नासाग्रन्यस्तनयनो व्यात्तवक्त्र ऋजुस्सुधीः । एतत्सिंहासनं प्रोक्तं सर्वदेवाभिपूजितम् ॥

(अहिर्बुध्न्यसंहितायां त्रिंशाध्याये ॥)

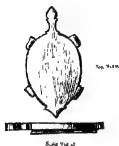


PADMÂSANA (ELLORA)
Fig. 1



MAKARÂSANA (ELLORA)

Fig. 2



KURMÂSANA (?)
(MALABAR)

Fig. 4



KŪRMĀSANA (?) ELLORA

Fig. 3



Fig. 5



Fig. 6

To face page 18.

Besides the above *āsanas* there are some others also assumed by the images, such as the *ālīḍhāsana* and *utkuṭikāsana*. Of these, the *ālīḍhāsana* is defined as a particular attitude adopted while shooting, the right knee being thrown to the front and the left leg retracted. This attitude is assumed by Śiva as *Tripurāntaka* while destroying the three cities, and also by the goddess Mārīchī.* The *Utkuṭikāsana* is a peculiar posture in which the person sits with his heels kept close to the bottom and with the back slightly curved (see the figure of Kēvala Nārasiṁha elsewhere).

The word *āsana* means also a seat or a pedestal. In this sense *pīṭha* is often used as its synonym. Descriptions of some material *āsanas* of this kind are met with in Saṅskṛit works treating of the make-up of images. *Suprabhēdāgama* mentions five different kinds of *āsanas*, namely, *anantāsana*, *siṁhāsana*, *yōgāsana*, *padmāsana and vimalāsana*. According to Chandrajñāna, *anantāsāna* is a triangular seat, *siṁhāsana* rectangular, *vimalāsana* hexagonal, *yōgāsana* octagonal, and *padmāsana* circular. The same *Suprabhēdāgama* adds that *anantāsana* should be used as the seat for the image

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* See fig. 49 opposite page xcii in Mr. Nagendranath Vasu's Arch. Surv. of Mayurabhanja.

when it has to witness amusements, *siṁhāsana* when it has to be bathed, *yōgāsana* during invocation, *padmāsana* during the conduct of worship, and *vimalāsana* when the offerings are offered. The height of the *padmāsana* consists, according to the same work, of sixteen parts, of which two form the thickness of the lowest layer, five make up the lower lotus, two the intervening neck, and four the upper lotus and two more the uppermost layer (see Pl. VI, figs. 1 and 5).

Padmāsana should always be circular or oval, but never rectangular. In the absence of authoritative information as to its length and breadth, it is left to the sculptor to choose them so as to suit his purpose. *Bhadrapīṭha* is another seat, the height whereof is also divided into sixteen parts, of which one forms the thickness of the *upāna* or the basal layer, four of the *jagati* or the next higher layer, three of the *kumuda*, one of the *paṭṭika*, three of the *kaṇṭha*, one of the second *paṭṭika*, two of the broader *mahāpaṭṭika* and one of the *ghṛitavāri* the topmost layer (see Pl. VI, fig. 6). *Bhadrapīṭha* may be either circular or rectangular. A description of the wooden seat known as *kūrmāsana* is given in the Tamil work called *Śaivasamaya-neri*. The timber used for making this seat is the *iluppai*, *karuṅgāli* (ebony) or *bilva* (bael). The *kūrmāsana* must have

the oval shape proper for a mirror (Pl. IV, fig. 7) The height of it has to be four *aṅgulas*, its breadth twelve, and it should be provided with the face and feet of a tortoise, these latter being one *mushṭi* or seven *aṅgulas* in girth (see Pl. VI, figs. 3 and 4).* In the description of Chāmuṇḍā a *prēta* or a human carcass is mentioned as a seat for her. *Prētāsana* is the posture in which the *yōgi* lies flat on his back, with his arms outstretched; evidently this attitude is meant for the perfect relaxation of all the muscles of the body to secure complete ease in breathing, and in it one is certainly apt to appear as though he were dead. It may be surmised that this *yōgic āsana* has been materialised into the above curious carcass-seat. The *siṁhāsana* is a four legged seat, circular or rectangular in shape and one *hasta* or cubit in height. The four legs of this seat are made up of four small lions.

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* இருப்பைகருங் காலிவில வாதியினுஞ் செய்க
தருப்பணம்போற் கூர்மா தனம்.
உன்னத நாலங் குலமெண ணுணர்ந்திடுக
பன்னிரண்டென் றேயகலம் பார்.
முகமும் பதநான்கு முட்டியள விற்செய்
யகமதனுக்குங்குறிப்போ ராக்கு.
பருமைதா னேழுங் குலப்பகர்ந்த முட்டிக்
குரிமையா ணுங்குலமென் றோரா.
(Verses 57—60, பொதுவிலக்கணம், சைவசமயநெறி).

Costumes, Ornaments and Head-gear.

Images are clothed in different materials, such as cotton and silk, the skin of the tiger or the deer. The cotton and silk clothings are dyed in various colours. The tiger's skin is worn over the silk or the cotton clothing, while the deer-skin is thrown over the body. One manner of wearing the deer-skin is what is known as the *upavīta* fashion. In it the skin goes over the left shoulder across the body, and below the right arm and comes again to the left shoulder right up the back. The head of the deer is made to hang in front over the chest as shown in fig. 18 on Pl. V. These costumes are shown distinctly in almost all castings and sculptures of images. Some of the sculptured images are even painted so as to show the intended colours of their chiselled costumes. In almost all the later representations of Hindu gods and goddesses we may see the *yajñōpavīta* running across the chest from left to right. In the Guḍimallam Liṅga, which is probably the earliest known Hindu sculpture, the *yajñōpavīta* is not found; and the image of Śiva is given only two arms instead of the usual four. At what stage of the history of Hindu sculpture the representation of the *yajñōpavīta* came into vogue is not quite clear; it is found in what, according to Mr. Vincent A. Smith, is known as

the Gupta period, and also in the early Chālukya-Pallava period. It is represented in these later sculptures as a ribbon going round the body in the manner required and tied in front in a knot. It is obviously the sacred-thread of the higher castes among the Hindus. *Hāra* means a necklace and is seen in many different patterns. In the earlier periods, it is somewhat short and forms a broad band made up of several pieces. *Kēyūra* is a flat ornament worn on the arm just over the biceps muscle; the *kaṅkaṇa* or the bracelet is worn at the wrist. At the junction of the thorax and the abdomen also is worn a broad belt of good workmanship; it is called *udara-bandha*. The belt going round the hip is called *kaṭibandha*, and the zone employed to support and keep in position the breasts of feminine figures is called *kucha-bandha*. Hindus are forbidden by the rules of the Dharma-śāstras from wearing stitched clothes. Hence arose probably the practice of women employing this *kucha-bandha*. *Bhujaṅga-valaya* is an ornament worn at the wrist by Śiva. It is a bracelet shaped like a coiled snake. Its circumference has to be at least a fourth larger than that of the wrist on which it is worn; at the junction of the tail with the body of the snake, the hood rises; it has to be twelve *aṅgulas* high, seven in width

and one in thickness. Two fangs have to be shown in the mouth so as to be visible outside.

A very large number of ornaments are mentioned as useful for adorning the images of gods. There are ornaments for the ear, the neck, the shoulder, the forearm, the trunk, the breasts, the loins, the ankles and the fingers. Different kinds of head-gears are also described. These ornaments and headgears are noticed here as briefly as possible. The ear-ornament is known by the general name of *kuṇḍala*. At least five different kinds of *kuṇḍalas* are known, namely, the *patrakuṇḍala*, the *nakra-kuṇḍala*, which is the same as the *makara-kuṇḍala*, the *śaṅkhapatra-kuṇḍala*, the *ratnakuṇḍala*, and the *sarpa-kuṇḍala*. It appears to be probable that in the early periods of Indian civilization men and women considered it a beauty to have large ear-ornaments attached to the ear-lobes, which were often specially bored and dilated for the purpose. Even today we may see on the Malabar Coast ladies with specially bored pendant ear-lobes, in which there shine large, but light, golden discs. In the earlier stages of causing the dilatation of the lobes of the ear, cylindrical rolls of cotton cloth or flattened spirals of cocoanut-leaf or palmyra-leaf are thrust in to produce the required internal pressure. In course of time, these spirals came to

be made of a thin sheet of gold in imitation of the leaf. This form of golden ear-ornament is known, rightly indeed, by the name of *patra-kuṇḍala* (see Pl. IV, fig. 15). Its Tamil name *ōlai* is interesting in this connection. Again conch shells were extensively employed in making ornaments for the ear as well as the forearm. When the shell is cut cross-wise, it produces a spiral ring which may be thrust into the distended ear-lobe. This *kuṇḍala* is called the *śaṅkha-patra* (see Pl. IV, fig. 16). A jewelled circular ear-ring is called a *ratna-kuṇḍala.* (see Pl. IV, fig. 17). Ear-ornaments made in the form of the mythical *makara* and in the form of a cobra are called respectively the *makara-kuṇḍala* and the *sarpa-kuṇḍalas* (see Pl. IV, figs. 18 and 19).

One or two ornaments are peculiar to Vishṇu and they are the *śrīvatsa* and *vaijayanti*. We are aware that on the chest of Buddha there is the mark known as *śrīvatsa*; it is perhaps introduced here in the belief that Buddha is an incarnation of Vishṇu. *Śrīvatsa* is a mark, a sort of mole, which is conceived to adorn the chest of Vishṇu in association with the *kaustubhamaṇi* which is a jewel. In sculpture this mole is represented by a flower of four petals arranged in the form of a rhombus, or by a simple equilateral triangle, and is invariably placed on the right side of the chest.

The *vaijayanti* is a necklace composed of a successive series of groups of gems, each group wherein has five gems in a particular order; it is described in the *Vishṇupurāṇa* thus :—" 'Vishṇu's necklace called *vaijayanti* is five-formed as it consists of the five elements, and it is therefore called the elemental necklace.' Here *five-formed* points to five different kinds of gems, namely, the pearl, ruby, emerald, blue-stone, and diamond. The *Vishṇurahasya* also says, 'From the earth comes the blue gem, from water the pearl, from fire the *kaustubha*, from air the cat's eye and from ether the *Pushparāga*.' "*

Head-gear. The commonly known Saṅskṛit name for the head-gear is *mauḷi*.† There are

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* See Bhaskararaya's commentary on Lalita-sahasranama.

† देवानां भूपतीनां च मौलिलक्षणमुच्यते ।
जटामौलिः किरिटं च करण्डं च शिरस्त्रकम् ॥
कुन्तलं केशबन्धश्च धम्मिल्लालकचूडकम् ।
मकुटं च इति ख्यातं तत्तदाकारमानतः ॥
पत्रपट्टं पुष्पपट्टं रत्नपट्टं त्रिधा मतम् ।
पितामहस्य रुद्रस्य जटामकुटयोग्यकम् ॥
किरीटमकुटं चैव नारायणस्य योग्यकम् ।
अन्यदा देवतानां च करण्डमकुटान्वितम् ॥
जटामौलिर्मनोन्मन्याश्चेन्दिरा कुन्तलं तथा ।
सरस्वत्याश्च सावित्र्याः केशबन्धश्च कुन्तलम् ॥

various well-known varieties of head-gear such as *jaṭā-makuṭa*, *kirīṭa-makuṭa*, and *karaṇḍa-makuṭa*; and the minor varieties thereof are *śirastraka*, *kuntaḷa*, *kēśabandha*, *dhammilla* and *aḷaka-chūḍaka*. In the formation of these minor varieties the plaits of hair are bound by what are called *patra-paṭṭa*, *pushpa-paṭṭa* and *ratna-paṭṭa*.

The *jaṭā-makuṭa* is, as the name indicates, made up of twists of matted hair done into the form of a tall cap. The *Uttara-kāmikāgama* gives the following rather long and somewhat unintelligible description of the *ushṇīsha* in which the *jaṭā-*

अथवा सर्वशक्तीनां करण्डमकुटान्वितम् ।
किरीटं सार्वभौमस्य (चातिराज्यस्य ?) चाधिराजस्य योग्यकम् ॥
नरेन्द्रस्य करण्डस्स्यात्पार्ष्णिकस्य शिरस्त्रकम् ।
चक्रवर्त्यादिभूपालैः करण्डं मकुटं सदा ॥
पत्रपट्टं पट्टधरो रत्नपट्टं च पार्ष्णिकः ।
पट्टभाक् पुष्पपट्टं च चोक्तमेवं पुरातनैः ॥
प्रभाकरास्त्रग्राही च पुष्पमाल्या प्रकीर्तितः ।
चक्रवर्तिमहिष्यस्य (?) कुन्तलं मकुटं भवेत् ॥
अधिराजनरेन्द्रस्य महिष्याः केशबन्धनम् ।
पार्ष्णिकश्च पट्टधरो मण्डलेशश्च पट्टभाक् ॥
एतेषां च महिष्याश्च धम्मिल्लालकमाहृतम् ।
प्रभाकरास्त्रग्राहाभ्यां महिष्यालकचूडकम् ॥
(मानसारे ॥)

makuṭa is included. "The *ushṇīsha-bhūshaṇa** should be made so as to be of three *aṅgulas* in height. On its four sides there must be four *pūris*. In the middle of the *ushṇīsha* there must be a *makarakūṭa* with seven holes. On each side there has to be a *patra-kūṭa* and on the back, a *ratna-kūṭa*. The breadth of the *ushṇīsha* must be ten *aṅgulas* at the top, while at the base it has to be the same as that of the face of the wearer. A crescent of the moon has, in the case of the image of Śiva, to be attached to it either on the left or on the right side, and there is to be a cobra on the left side. The *jaṭā-makuṭa* is in fact as described below: five *jaṭās* or braids of matted hair are taken and tied into a knot three inches in height by coiling them into one or three loops, the remaining braids being bound and

* उष्णीषभूषणं कुर्यात्त्रिमात्रेण विशेषतः ।
पार्श्वयोः पुरतः पृष्ठे चतुष्पूरिसमन्वितम् ॥
मध्ये मकरकूटं स्यात्सप्तकोटरसंयुतम् ।
पार्श्वयोः पत्रकूटं स्यात्पृष्ठे स्याद्रत्नकूटकम् ॥
अग्रे दशाङ्गुलं तस्य मूले तु मुखविस्तरम् ।
तत्त्रिगुणनाहं तु वामे वामेऽर्धचन्द्रकम् ॥
वामे महाफणिं (?) तस्य सर्वालङ्कारभूषितम् ।
जटाभिः पञ्चभिर्ग्रन्थिं त्रिमात्रेण विशेषतः ॥
एकधा तु त्रिधावृत्य शेषाभिः पार्श्वलम्बनम् ।
जटामकुटमेतद्धि सर्वालङ्कारमीरितम् ॥
(उत्तरकामिकागमेऽष्टचत्वारिंशत्तमपटले ॥)

PLATE VII.



Fig. 3.

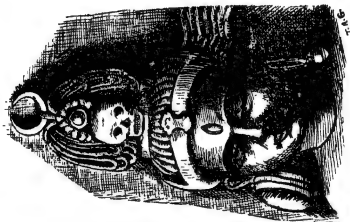


Fig. 2.



Fig 1.

To face page 28.

PLATE VIII.

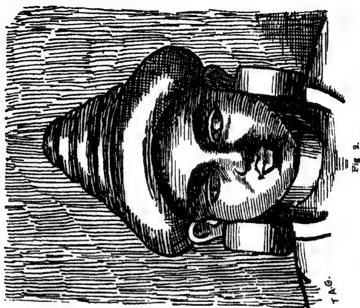


Fig 2.

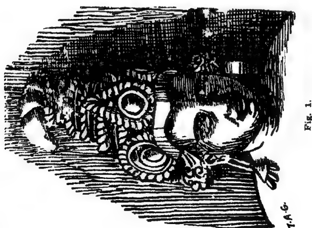


Fig. 1.

To face page 29.

taken through to be left hanging on both sides" (see Pl. VII, figs. 1, 2 and 3). This *jaṭā-makuṭa* is prescribed for Brahmā and Rudra among the gods, and for Manōnmaṇi among the goddesses.

Kirīṭa-makuṭa is a conical cap sometimes ending in an ornamental top carrying a central pointed knob. It is covered with jewelled discs in front or on all sides, and has jewelled bands round the top as well as the bottom. The *kirīṭa-makuṭa* should be worn exclusively by Nārāyaṇa among the gods. Among human beings the *kirīṭa* may be worn by *sārvabhauma chakravartins** or emperors and by *adhirājas* or superior governors of provinces (see Pl. IV, figs. 20 and 21).

For all the other gods what is called the *karaṇḍa-makuṭa* is prescribed. It is a crown made in the shape of a *karaṇḍa* which is generally a bowl-shaped vessel (see Pl. VIII, fig. 2). It is short in height and small in size, and is, as pointed out above, indicative of subordination in status. This is the headgear of all the various kinds of

* चतुस्समुद्रपर्यन्तं पृथिवी यः प्रपालयेत् चक्रवर्ती समाख्यातस्सप्तराज्यं प्रपालयेत् अधिराजस्समाख्यातस्त्रिराज्यं यस्तु पालयेत् नरेन्द्रस्सद्विज्ञेयस्त्वन्येपि बहवोमताः ॥ He is a *chakravartin* whose rule extends to the shores of the four bounding oceans; he who holds sway over seven provinces is called an *adhiraja*, while one who reigns over three provinces is a *Narendra*.

goddesses; it is prescribed, among human beings, to *adhirājas* also. Sometimes even *chakravartins* are seen to wear only the *karaṇḍa-makuṭa*.

The remaining kinds of head-gear mentioned above are mostly modes of dressing the hair. The mode called *kēśabandha* is employed in relation to Sarasvatī among divine beings, and in relation to the queens of *adhirājas* among human beings, and the style known as *kuntaḷa* is meant for the goddess Lakshmī and also for the queens of emperors and *adhirājas* and *narēndras*. (see Pl. IV, figs. 22, 23 and 24).

Śirastraka is said to be meant for generals *(pārshṇikas)* of kings. It is much like an ordinary turban.

The wives of *maṇḍalikas* or appointed governors of small provinces should wear their hair done in the form of a knot which is technically known as *dhammilla*. But the women who carry torches before a king and the wives of the king's sword-bearers and shield-bearers, had to wear their hair in a knot called *aḷaka-chūḍaka*. The different kinds of knots of hair as described above seem to have been bound by wreaths of flowers called *pushpa-paṭṭa* or by strings of leaves like those of the cocoanut palm called *patra-paṭṭa*, or by a jewelled golden band called *ratna-paṭṭa*.

From this somewhat minute description of the head-dresses and from the known assignment of particular forms of gear to particular classes of divinities and human beings, it is easy to make out without mistakes the status of the divinity or the human being having a particular head-gear; and to a knowing observer these head-gears form an instance of the definiteness which prevails in the conventional language of symbolism.

Chhannavīra appears to be a flat ornament, a kind of jewelled disc, meant to be tied on the *makuṭa* or hung round the neck by a string so as to lie over the chest. This ornament is mentioned pretty frequently but what kind of thing it means is not quite easily understood.

Saṅskṛit iconographic treatises insist that the *śiraśchakra*, or the halo surrounding the head of every divine being, is a necessary part of the image thereof. It should have the form of a circle or a full-blown lotus (see Pl. IX, figs. 4 and 5), eleven *aṅgulas* in diameter, and should be away from the head by a distance equal to a third of its diameter. This halo-circle is attached to the back of the head of images by means of a rod whose thickness is equal to one-seventh of the diameter of the *śiraśchakra*. The *śiraśchakra* has theoretically to be something which is aloof and unconnected (see

Pl. IV, figs. 25 and 26); but in material representations, it is impossible to have a *śiraśchakra* which is not attached to the head; hence the need for this connecting piece. This piece is covered with and hidden in wreaths of flowers, which appear to adorn the hair-knot of the image at the back, so as to make the *śiraśchakra* appear to be projecting distinctly behind the head. The *śiraśchakra* of the sculptures is considered to correspond to the *prabhāmaṇḍala* or the halo of light which surrounds all divine beings. In other words, it is intended to serve as a material representation of the glory or circle of light shining around the head of gods.

The *prabhāvaḷi* represents something similar to the *prabhā-maṇḍala*; the former is, however, a ring of light that surrounds the whole person of a god, while the latter is a circular halo that is shown close to the head. The *prabhāvaḷi* is an ornamental circular or oval ring, with a number of *jvālās* or protruding tongues of flame. Very often the special emblems of the god to whom the *prabhāvaḷi* belongs are sculptured on each side of it; for example, *śaṅkha* and *chakra* are found in association with the *prabhāvaḷi* of Vishṇu, *paraśu* and *pāśa* with that of Śiva or Gaṇēśa. In some instances, the *prabhāvaḷi* of Vishṇu contains his ten *avatāras* carved on it in the usual order from right to left.



Fig 5

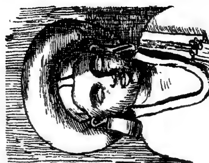


Fig. 3. Jaṭā-bhāra.

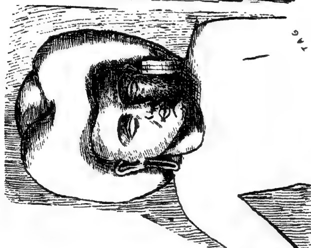


Fig. 2. Jaṭā-bhāra.

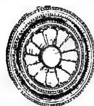


Fig. 4

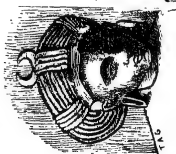


Fig. 1. Jaṭā-bandha or Jaṭā-valaya.

To face page 82.

render them unfit to receive any more boons from God. Śiva yielded to this request of the gods and willed that a son be born to him to fulfil this object. Then one of his *aṁśas*, that is, a part of his power, took shape in the form of a handsome being and was delivered out of the womb of Pārvatī. Him Śiva named Vighnēśvara, and advised him to hinder the *Asuras*, *Rākshasas* and other wicked people from performing sacrifices and other virtuous acts, but to render all assistance to the *Dēvas* and other good beings in their endeavour to perform such acts Vighnēśvara, thus born and thus installed in his position, has continued discharging his duties in the world of his Hindu devotees and worshippers.

From this it is clear that upon Vighnēśvara were laid the duties of hindering and also of facilitating all acts of virtue, according to the motives with which their performance was undertaken. Various other accounts of the origin of Vighnēśvara are also found in the *Purāṇas*. The *Śiva-purāṇa* gives the following account of the birth of Vighnēśvara :—

"The origin of Vighnēśvara is different in different aeons of creation. I am relating to you now the story of the birth of this god as it took place in the *Śvētakalpa*. Once upon a time,

GANAPATI.

Jayā and Vijayā, the two companions of Pārvatī suggested to her that, though she had Nandi, Bhṛiṅgi and others among Śiva's attendants as her servants, still it would be better for her if she had a person as her own servant. Pārvatī took the advice in good part, and it so happened subsequently that, on one occasion, when she was bathing in one of the inner compartments of her mansion, Śiva not knowing where she then was, went into the place where she was bathing. Pārvatī realised the value of the advice of her friends fully then and resolved upon creating a person who would be to her a faithful servant. She took a little of the dirt on her skin and created out of it a lovely being and ordered him to keep strict guard at her gate so as not to allow any one inside without her permission. Once, Śiva himself happened to go to meet his consort, but could not get access into her apartments, as the new gate-keeper would not allow him in. Śiva then tried entreaties and threats, none of which proved effective; he then resolved upon forcing his way in somehow. On noticing this, the new *dvārapālaka* administered to Śiva a few cuts with a cane and drove him out. Incensed at the behaviour of this insignificant servant of his consort he ordered his *Bhūta-gaṇas*—host of demons—

GANAPATI.

VIGHNĒŚVARA is, as the name indicates, the deity presiding over obstacles ; as such, he happens to be the god who either puts obstacles in the way or removes them. That he has the capacity for doing both these things is evident from the account of his origin given in the *Liṅgapurāṇa.* It is stated therein that the *Asuras* and *Rākshasas*, performed sacrifices and other acts of virtue, and received several boons from Śiva the Supreme God. Protected with the boons thus acquired from god Śiva, they began to fight against the *Dēvas* and defeat them. Indra and the other gods, afflicted by the defeats received at the hands of the *Rākshasas,* complained about their hard lot to the Supreme God and prayed to him that he should create a being, who would be the lord of obstacles, Vighnēśvara, and throw obstacles in the way of the *Asuras* and *Rākshasas* in their attempts to perform acts of merit, and thus

restore peace as soon as her son was brought back to life. Śiva on hearing this, ordered the gods to proceed to the north at once and bring the head of the first living being they met and fix it on the neck of the beheaded son of Pārvatī. The gods immediately proceeded and came across an elephant; they cut off its head and brought it and attached it as directed to the trunk of Vighnēśvara. That elephant had only one tusk, and Gajānana (the elephant-faced Vighnēśvara) has therefore only one tusk even to-day, and is known by the name of *Ēkadanta*. When Pārvatī saw her son brought back to life in this manner, she felt pleased and took him to the presence of Śiva. Vighnēśvara apologised to Śiva and the other gods for his past remissness in conduct and bowed in deep reverence to his divine father. Śiva was thereby highly gratified and conferred upon Vighnēśvara the commandership over his own demon-hosts, and anointed him as Gaṇapati. It is thus that Vighnēśvarā became Gajānana and Ēkadanta and Gaṇapati."

Quite a different story is given about the origin of Vighnēśvara in some of the other Purāṇas. Kennedy in his *Hindu Mythology* has given the following summary of the story as found in the *Varāha-purāṇa*, the *Matsya-purāṇa* and also the

to kill him at once. In the fight that ensued Śiva's host of demons were completely defeated and driven away. Then Vishṇu, Subrahmaṇya and others tried, on behalf of Śiva, their strength with Vighnēśvara and met with no better result. Then Pārvatī, on seeing that her son Vighnēśvara, was fighting single-handed against powerful opponents, sent two minor goddesses to his help. They drew towards themselves by their mysterious power all the missiles aimed against Vighnēśvara and protected him from injury. Finding thus that no direct methods of attack succeeded as against Vighnēśvara, Vishṇu thought of using strategy and with the aid of his *māyā* he caused confusion. Thereupon the two minor goddesses, finding their presence no longer of use there, returned to Pārvatī. It then became easy for Śiva to cut off and remove the head of Vighnēśvara.

"The news of the destruction of her son was conveyed to Pārvatī by the sage Nārada ; and on hearing it she became so angry that she created a thousand fighting goddesses to bring trouble on all those that took part in the destruction of her Vighnēśvara. These goddesses attacked the gods and made them feel very miserable. To rescue the gods from this pitiable condition, Nārada and other sages prayed to Pārvatī, who promised to

Skānda-purāṇa:—"The immortals and holy sages observing that, whether the actions, which they or others commenced, were good or bad, no difficulty occurred in accomplishing them, consulted together respecting the means by which obstacles might be opposed to the commission of bad actions, and determined to have recourse to Rudra. They accordingly proceeded to Kailāsa, and thus with reverence addressed him: 'O, Mahādēva, god of gods, three-eyed, bearer of the trident, it is thou alone who canst create a being capable of opposing obstacles to the commission of improper acts.' On hearing these words, Śiva looked at Pārvatī and began to consider in what manner he could effect the wishes of the gods; and, as he was immersed in thought, from the splendour of his countenance (which represents the *ākāśic* portion of his body) sprang into existence a youth, shedding radiance around, endowed with the qualities of Śiva, and evidently another Rudra, and captivating by his beauty the female inhabitants of heaven. Umā regarded him, and when she saw him thus lovely, her natural disposition was excited, and incensed with anger uttered this curse:—'Thou shalt not offend my sight with the form of a beautiful youth, therefore assume an elephant's head and a large belly, and

thus may all thy beauties vanish.'* Śiva thus spoke to his son :—'Thy names shall be Gaṇēśa Vināyaka, Vighnarāja, the son of Śiva ; thou shalt be the chief of the Vināyakas and the *gaṇas* ; success and disappointment shall proceed from thee ; and great shall be thy influence amongst gods, and in sacrifices and all affairs. Therefore shalt thou be worshipped and invoked the first on all occasions, or otherwise the object and prayers of him who omits to do so, shall fail.' "†

"In the Matsya-purāṇa it is said that this figure of Gaṇapati was formed with the head of an elephant, while another tradition has it that one day, when she was bathing, Pārvatī formed the oil, ointments, and impurity that came from her body into the figure of a man, to which she gave life by sprinkling it with the water of the Ganges."‡

"In the following passage of the Skānda-purāṇa, however, the birth of Gaṇapati is ascribed to Pārvatī only :—Śiva, addressing Pārvatī.—'Formerly during the twilight that intervened between the Dvāparayuga and the Kaliyuga, women, bar-

* "Indignant at Śiva producing without her participation so perfect a son."

† Kennedy's *Hindu Mythology*, pp. 353-54.

‡ Kennedy's *Hindu Mythology*, p. 353, f. n. 2.

barians, Śūdras, and other workers of sin, obtained entrance into heaven by visiting the celebrated temple of Sōmēśvara.* Sacrifices, ascetic practices, charitable gifts, and all the other prescribed ordinances ceased, and men thronged only to the temple of Śiva. Hence old and young, the skilled in the Vēdas and those ignorant of them, and women and Śūdras, ascended to heaven, until at length it became crowded to excess. Then Indra and the gods afflicted at being thus overcome by men, sought the protection of Śiva, and thus with reverence addressed him :—' O, Śaṅkara, by thy favour heaven is pervaded by men, and we are nearly expelled from it. These mortals wander wherever they please, exclaiming, ' I am the greatest '; and Dharmarāja, beholding the register of their good and evil deeds, remains silent, lost in astonishment. For the seven hells were most assuredly intended for their reception; but, having visited thy shrine, their sins have been remitted, and they have obtained a most excellent futurity.' Śiva replied :—' Such was my promise to Sōma, nor can it be infringed; and all men, therefore, who visit the temple of Sōmēśvara must ascend to heaven. But supplicate Pārvatī, and she will contrive some means for extricating you from

* ' The same as Sōmnāth."

this distress.' The gods then kneeling before Pārvatī, with folded hands and bended heads, thus invoked her assistance with laudatory strains :—' Praise be to thee, O supreme of goddesses, supporter of the universe! Praise be to thee, O lotus-eyed, resplendent as gold! Praise be to thee, O beloved of Śiva. who createst and destroyest! Praise be to thee, O mountain-born! Praise be to thee, O Kālarātri, O Durgā, who pervadest the universe, and art the sole substance from which all female forms whether mortal or immortal, originate! Grant us thy aid, and save us from this fearful distress.' Having heard the supplication of Indra and the gods, thou, O goddess! wert moved with compassion, and gently rubbing thy body, there was thence produced a wondrous being with four arms and the head of an elephant; when thou thus addressed the gods :—' Desirous of your advantage have I created this being, who will occasion obstacles to men, and deluding them will deprive them of the wish to visit Sōmanātha, and thus shall they fall into hell.' This heard, the gods were delighted, and returned to their own abodes, relieved from all fear of mankind.'

"The Elephant-headed then thus spoke to thee, O Dēvī :—' Command, O lovely goddess! What I shall do.' Thou didst reply,—' Oppose obstacles to men's visiting Sōmanātha, and entice them to

give up such a purpose by allurement of wives, children, possessions, and wealth. But from those who propitiate thee by the following hymn, do thou remove all difficulties, and enable them to obtain the favour of Śiva by worshipping at his shrine of Sōmanātha :—Om, I praise thee, O lord of difficulties! The beloved spouse of Siddhi and Buddhi, Gaṇapati, invincible, and the giver of victory, the opposer of obstacles to the success of men who do not worship thee, I praise thee O Gaṇēśa! The dreadful son of Umā, but firm and easily propitiated! O Vināyaka, I praise thee! O elephant-faced, who didst formerly protect the gods and accomplish their wishes, I praise thee! Thus, continued Pārvatī, 'shalt thou be praised and worshipped on the fourth of each half month; and whoever previously invokes the god Vināyaka, no difficulties shall impede the attainment of his proposed object, and a most beneficial result shall he derive from sacrificies, pilgrimages, and all other devotional acts.'"*

The *Suprabhēdāgama* has a version of its own regarding the birth of Gaṇēśa. Śiva addressing Vighnēśvara informs him of his origin thus :—" I, in company with Pārvatī, retired once

* Kennedy's *Hindu Mythology*, pp. 354—356.

to the forest on the slopes of the Himalayas to enjoy each other's company We saw there a female elephant making herself happy with a male elephant. This excited our passion and we desired to enjoy ourselves in the form of elephants. I became a male elephant, and Pārvatī a female one, and pleased ourselves, as a result of which you were born with the face of an elephant."

In the earliest known reference to him, in the *Aitarēya-brāhmaṇa* I. 21, Gaṇapati is identified with Brahmā, Brahmaṇaspati or Bṛihaspati. "The art of writing was usefully employed", says Muir, "in the early ages of philosophy. Lists of words apparently submitting to a general principle of classification, or having the same sense, were drawn up. These lists formed *gaṇas* which were appreciated. Gaṇapati, the Lord of the *gaṇas*, was a name of Brahmaṇaspati. It was gradually recognised as knowledge itself. It was Brahma. It was the Vēda. Prātiśākhyas give *gaṇas*. Yāska's treatise s a collection of such *gaṇas*."

It is stated that when Vyāsa composed the *Mahābhārata*, he employed Gaṇēśa as his amanuensis, who wrote to Vyāsa's dictation using his own tusk as his stile.

In the *Brahmavaivarta-purāṇa* it is stated that Gaṇēśa was Kṛishṇa himself originally in the

human form. Śani went to him while a child. The head of the child in consequence separated and went away to Gōlōka. The elephant Airāvata had then a son in the forest. His head was removed and fixed on the body of the child.

Thus, we see that Gaṇēśa, who is the same as Vighnēśvara, is considered to have been born solely to Śiva, solely to Pārvatī and to both Śiva and Pārvatī, and is also held to be Kṛishṇa in another form. He is identified with the Parabrahman and with Brahmaṇaspati or Bṛihaspati elsewhere. So confusing indeed are the accounts about the nature and origin of Vighnēśvara.

At present in practice, he is the god whom the pious Hindu " invokes when he begins all sacrifices and religious ceremonies, all addresses even to superior gods, all serious compositions in writing, and all wordly affairs of moment." Vighnēśvara is known by various names, such as Gaṇapati, Ēkadanta, Hēramba, Lambōdara, Sūrpakarna, Gajānana and Guhāgraja. The reason of the appellations Vighnēśvara, Gajānana, Ēkadanta and Gaṇapati or Gaṇēśa has already been given above. The *Brahmavaivarta-purāṇa*, however, explains the meaning of some of the names of this god in a peculiarly artificial manner thus :—*Ga* in Gaṇapati stands for wisdom and *ṇa* for *mōksha* or the salva-

tion of soul emancipation. The *pati* or lord of these is Gaṇēśa the Parabrahman. *Ēka* in *Ēkadanta* indicates the one only Supreme Being and *danta* is indicative of strength. Ēkadanta, therefore, is the all-powerful Supreme Being. In the word *Hēramba*, the syllable *hē* represents helplessness or weakness, and *ramba* denotes the protection afforded to weak beings to safeguard them from harm; hence Hēramba means the Protector of the Weak. By eating the food and cakes offered by Vishṇu and Śiva the belly of Gaṇēśa became dilated, and hence he has come to be known by the name of *Lambōdara*. The ears of Gajānana which are waving to and fro are emblematic of the winnowing away of the obstacles of devotees and are also indicative of wisdom. Because he was born to Pārvatī before *Guha*, who is the same as Subrahmaṇya, he is called Guhāgraja. The *Bhavishyat-purāṇa* says that, since he leads the good in the path of righteousness, he is called Vināyaka. Another explanation of the name Vināyaka is given in the *Vāmana-purāṇa* to the effect that, as he was born without a *nāyaka* or sire, he came to be named Vināyaka.

It is said that the shrines of Subrahmaṇya are rather common in South India; but those of Vighnēśvara are even more numerous. Every

and Vighnarāja, carry the *paraśu* and the *padma* ; in the case of Suvaktra and Balavān, the *khaḍga* and the *khēṭaka* ; in the case of Gajakarna and Gōkarna the *dhanus* and *bāṇa* ; and lastly in the case of Susaumya and Śubhadāyaka, the *padma* and the *aṅkuśa*.

Vighnēśvara may be represented as sitting or standing. The seat may be a *padmāsana* or a mouse or in rare instances, a lion. If the figure is a standing one, it should have a few bends in the body so as to be of the *dvibhaṅga* or *tribhaṅga* type. The standing image of Gaṇapati, may also be of the *samabhaṅga* type without any bend whatsoever. In the case of the sitting image, the rule laid down is that it should have its left leg folded and resting on a seat, while the right leg has to be crossed so as to rest on the left thigh, (see Pl. X fig. 1). Owing, however, to the sculptors generally making the belly a little too big, the legs cannot be shown to cross each other in front. Therefore, they simply show the right leg as bent and make it rest vertically on a seat, (see Pl. X, fig. 2).

The trunk of the elephant-head of this god may be shown as turned towards the left or the right. Generally however, it is turned towards the left; only in rare cases do we meet with figures with the proboscis turned to the right. A Ganēśa

PLATE X.



(Fig. 2). Kēvala-Gaṇapati: Ivory: Trivandram.



(Fig. 1). Unmatta Uchchhishṭa-Gaṇapati. Stone: Śaradādēvī Temple, Kaladi.

[To face page 49.]

with the trunk turned to the right is known in Tamil as Valamburi Vināyaka; and the same god with the trunk turned to the left is called Iḍamburi Vināyaka.*

Vighnēśvara is figured in most cases with only two eyes; the *āgamas*, however, prescribe three eyes to him in certain particular aspects. His image may have four, six, eight, ten or even sixteen arms; but the majority of such images have only four arms. The belly of this god, Lambōdara as he is often enough called, has to be very capacious. On the chest has to be thrown a snake in the form of the *yajñōpavīta*; and another snake should serve as a belt going round the belly. The following *Purāṇic* account of how he came to possess a girdle of snake is interesting. Once upon a time, Vighnēśvara, received from a number of devotees innumerable quantities of the *mōdaka* cake, and put them all into his capacious stomach. He then started to go home and mounted upon his precious charger, the mouse, and began to drive it. It was already dusk, and the poor over-burdened little mouse was hardly able to move along. In such a plight, it sighted a large snake crossing the path; and in

* The words *valam* and *idam* mean 'right' and 'left' in Tamil.

terror it tripped and fell throwing down the rider god Gaṇēśa also. This fall caused the bursting of his inflated belly, and the cakes were all scattered pell mell on the floor. He picked them patiently, put them once again into his burst belly and tied round it for security the very snake which caused him so much damage. It is thus that he got the snake-girdle. The moon, who was then in the company of his twenty-seven starry consorts, saw all that took place on the earth below and burst out in loud laughter quite audible to Gaṇēśa. This god became greatly annoyed at the insult offered to him, grew wild with anger and plucked one of his own tusks and hurled it at the moon. It struck the moon and hit him so hard that he began to lose his lustre rapidly. The nights became pitch dark, and the gods thereupon approached him with prayers and implored him to pardon the offender, and to restore to him his light. Pleased with the praises of the gods, Vighnēśvara modified his curse somewhat, changing it from perfect loss of light in the moon to one of periodic waning, and waxing. This story accounts also for Gaṇēśa having only one tusk in addition to its offering an explanation of the waxing and the waning of the moon.

There are several varieties among the images representing this elephant-headed god; and we give

and the *dhvaja*. The colour of this image has to be red.

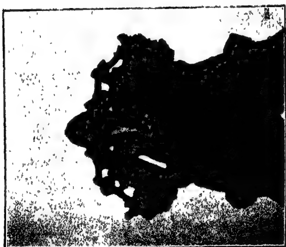
Śakti-Gaṇēśa represents a class of images consisting of *Lakshmī-Gaṇapati*, *Uchchhishṭa-Gaṇapati*, *Mahā-Gaṇapati*, *Ūrddhva-Gaṇapati*, and *Piṅgaḷa-Gaṇapati*. Of these the LAKSHMI-GANAPATI, should have eight hands, and carry in them a parrot, a pomegranate, a lotus, a water-vessel of gold set with rubies, the *aṅkuśa*, the *pāśa*, the *kalpakalatā*, and the bud of the plant called *bāṇa*. Water should be shown to be flowing from the proboscis. The colour of this image has to be white. Such is the description given by Aghōraśivāchāryā in his *Kriyākramadyōti*. But the *Mantramahōdadhi* states that Lakshmī-Gaṇapati should have three eyes and should hold in two of his hands the *danta* and the *chakra*, while another hand should be in the *abhaya* pose. Nothing is said about the fourth hand. Evidently the fourth arm is intended to hold Lakshmī in its embrace. The colour of Lakshmī-Gaṇapati, according to this authority, should be golden colour. It is stated also that the goddess Lakshmī should be sculptured so as to be embracing Gaṇēśa with one of her arms; she should carry a lotus in another hand.

Uchchhishṭa-Gaṇapati is worshipped by many even in these days with a view to

PLATE XI.



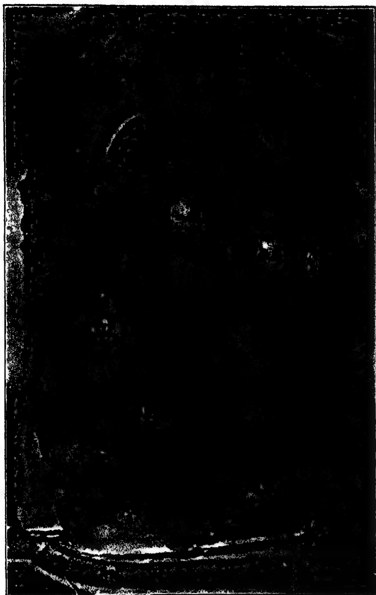
(Fig. 2). Uchchhishṭa-Gaṇapati : Stone : Nāgēśvarasvāmin Temple, Kumbhakonam.



(Fig. 1). Lakshmī-Gaṇapati : Stone : Viśvanāthasvāmin Temple, Teṅkāśi

[To face page 53.]

achieve their various desired objects; and this god is considered to be a great giver of boons. In the *Kriyākramadyōti* quoted above it is said that this image should carry in its hands a lotus flower, a pomegranate, a *vīṇa*, some quantity of paddy and an *akshamālā*. The *Mantramahārṇava* prescribes that *Uchchhishṭa-Gaṇapati* should carry the *bāṇa*, the *dhanus*, the *pāśa* and the *aṅkuśa*, and should be reddish in colour; he should be seated upon the *padmāsana*, with a nude *Dēvī*, and should be shown as if he is making attempts for coition. A more elaborate description of this deity is found in the *Uttara-Kāmikāgama*. The figure has to be a seated one, with four hands, in three of which it should carry the *pāśa*, the *aṅkuśa*, and a piece of sugar-cane; the fourth hand should be touching the private parts of the naked figure of the associated Dēvī. This god should have three eyes and be of dark colour. He should wear on the head a *ratna-makuṭa*. The nude Dēvī should be sitting upon his lap; she should be decked with all ornaments and have only two hands.



Uchchhishta-Ganapati : Stone : Nañjangōdu.

[To face page 54.]

The name of this goddess is Vighnēśvarī, and it is particularly stated that she should be sculptured beautifully. There is great deal of difference between the description of Uchchhishṭa Gaṇapati as contained in the books and the execution in the actual sculptures. In all cases this god has a nude Dēvī seated on his lap; two of his hands carry the *pāśa* and the *aṅkuśa*, one has a *laḍḍuka* in it, and one of his arms is used in embracing the Dēvī about her hip. It is the proboscis, but not one of the hands, which is in contact with the private parts of the Dēvī. And the right hand of the Devī is shown to be holding the private parts of the god; in her left hand she carries a lotus.

Mahā-Gaṇapati. The image of Mahā-Gaṇapati is one with ten arms; and it should have in its hands a lotus flower, a pomegranate, a jewelled water-vessel, the *gadā*, his own broken tusk, a sugar-cane, ears of paddy and the *pāśa*. The colour of this image has to be red. The figure of Śakti, whose complexion is white, should be seated on the lap of this god, and she should a have lotus in her hand.

Ūrdhva-Gaṇapati should carry in five of his hands a *kalhara* flower, ears of paddy, a bow made of sugar-cane, the *bāṇa*, and the tusk. With one of his arms he should embrace Śakti about her hip. The colour of this god has to be golden-yellow, and that of the associated Śakti should be like that of the lightning.

Piṅgaḷa-Gaṇapati, is also a figure with six hands in which it may be seen to carry a mango, a bunch of flowers plucked from the *kalpaka* tree, a sugar-cane, sesamum, *mōdaka*, and *paraśu*. It should have the figure of Lakshmī by its side.

The general characteristics of Śakti-Gaṇapati, according to the *Vighnēśvara-pratishṭhā-vidhi*, are that he should be seated on the *padmāsana* with a green coloured Śakti by his side, whom he should be embracing about her waist, and that there should be no contact between the hips of the god and the goddess. His colour should be the crimson of the setting sun. He should hold the weapons *pāśa* and *vajra* and be made to look *terrific*. The *Mantramahārṇava*, on the other hand, has it that *danta*, *aṅkuśa*, *pāśa* and *akshamālā* should be placed in the hands and the *mōdaka*, in the trunk of this Gaṇapati, and that Śakti, decked with all orna-



Hèramba-Ganapati. Bronze Nīlāyatākshīyamman Temple, Negapatam.
(Front view).

[To face page 56]

PLATE XIV.



Hēramba-Gaṇapati.
(Back-view).

[To face page 57.]

ments and clothed in gold-laced cloth should be seated by his side.

Hēramba. The figure of Hēramba is very different from all other figures of Vighnēśvara. It has five elephant heads, four facing the four cardinal points and the fifth placed above these so as to be looking upwards. It should be seated upon a powerful lion. It should carry the *pāśa*, *danta*, *akshamālā*, *paraśu*, and a three-headed *mudgara* in its hands; in another hand there should be a *mōdaka*, and two other hands have to be held in the *varada* and *abhaya* poses respectively. The colour of Hēramba has to be golden yellow.

Prasanna-Gaṇapati. This Gaṇapati is described as a standing figure which has either a few bends in the body or is perfectly erect. One authority says that the figure should be *abhaṅga*, while another, says that it should be *samabhaṅga*. The bends, when found, are generally three. The seat or pedastal upon which this figure should stand is the *padmāsana*. This Gaṇēśa has to be scarlet in colour like the rising sun, and should be draped in red cloth. In two of his hands he should hold the *pāśa* and *aṅkuśa*, while the remaining two are to be one in the *varada* and the other in the *abhaya* pose. In regard to this, however, there is generally a difference observable between what is found in the

actual sculptures and the description given in books. Prasanna-Gaṇapati is not seen in actual sculptures, to have two of his hands in the *varada* and *abhaya* poses, but is made to hold in them a *danta* and a *mōdaka* respectively, the latter of these being represented as if it is being picked up with the trunk, to be lifted and put into the mouth.

Dhvaja-Gaṇapati, should have four hands, carrying a book, an *akshamālā*, a *daṇḍa* and a *kamaṇḍalu*, and be of *terrific* look.

Unmatta-Uchchhishṭa Gaṇapati, is represented by an image with three eyes and with a body of red colour. It carries in its four hands the *pāśa*, the *aṅkuśa*, a vessel containing *mōdakas*, and the *danta*. It is seated upon the *padmāsana*. It should be made to look as if the elephant is in *must* (rutting).

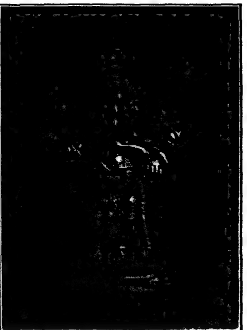
Vighnarāja-Gaṇapati should be sculptured as carrying the *pāśa* and the *aṅkuśa*, and as eating a mango fruit. The image should be seated on a mouse and have the colour of the deep red sun.

Bhuvanēśa-Gaṇapati should have eight hands. The *śaṅkha*, a bow made of sugar-cane, arrows of flowers, the broken tusk, the *pāśa*, the *aṅkuśa*, and shoots of paddy grass are to be held in them; the colour of the body is to be white. It is worthy of note that the sugar-cane-bow and the flowery

PLATE XV.



(Fig. 1). Prasanna-Gaṇapati:
(*Tribhaṅga*) Bronze: Paṭṭīśvaram.



(Fig. 2). Prasanna-Gaṇapati:
(*Samabhaṅga*) Ivory: Trivandram.

[To face page 58.]

PLATE XVI.



Nritta-Ganapati: Stone:
Hoysalēśvara Temple, Halebidu.

[To face page 59.]

arrows are the attributes of Kāmadēva, the Hindu god of love.

Nṛitta-Gaṇapati. This is a representation of Gaṇēśa as dancing. This image should have eight hands in seven of which should be held the *pāśa*, the *aṅkuśa*, cakes, the *kuṭhāra* (a kind of axe), the *danta*, the *valaya* (a quoit), and the *aṅguḷiya* (a ring); the remaining hand should be freely hanging so as to be helpful to the various movements of the dance. The colour of the body of this Gaṇēśa has to be golden yellow. To show that it is a dancing figure it is scupltured with the left leg slightly bent, resting on the *padmāsana*, and the right leg also bent and held up in the air. The sculptures of this figure have generally only four hands, but not eight as in the description given above.

Haridrā-Gaṇapati is also known as the *Rātri-Gaṇapati* and should have four arms. The *pāśa*, the *aṅkuśa*, *mōdaka*, and the *danta* are to be held in the four hands. His image should have three eyes and be of turmeric yellow colour and should wear yellow clothing.

Bhāḷachandra. It is said that Chandra (the moon) was cursed by Darbhi (?) and began to lose his brightness. Seeing this, Gaṇapati took up Chandra and wore him on his forehead as a *tilaka*,

and thus saved him from disaster. That form of Gaṇapati which hence has the moon on the forehead is known as Bhāḷachandra. The *Brahmāṇḍa-purāṇa* gives this explanation.

Sūrpakarna. The story regarding this form of Gaṇēśa is that once upon a time Agni was cursed by the Ṛishis to become extinguished and lost. Agni accordingly became quite powerless. Gaṇēśa took pity and fanned Agni into life again with his ears, as with a *sūrpa* or winnowing basket. Hence he is known as Sūrpakarna.

Ēkadanta. The story here is that Paraśurāma, having destroyed the Kshatriyas with the *paraśu* lent to him by Śiva, went to Kailāsa to offer thanks to his divine benefactor. But, when there, he was stopped at the gate of Śiva's abode by Gaṇapati, who told him that Śiva and Pārvatī were in conversation and that no stranger could then be allowed to enter. Not caring for the injunctions of this door-keeper, Paraśurāma tried to force his way into the house; a fight then ensued between him and Gaṇapati, in which Paraśurāma hurled his *paraśu* at Gaṇēśa in great anger. Ganēśa was able enough to resist the blow of the axe; but he did not do so, because he could not bear to see his father's battle-axe, pass for a powerless weapon. He therefore received the blow on his left tusk, which thus

became broken and lost. Accordingly he became a single-tusked god, *Ēkadanta*. The authority for this also is the *Brahmāṇḍa-purāṇa*. In a large number of sculptures, however, the figure of Gaṇēśa is represented without the *right* tusk, contrary to the description given in the *Brahmāṇḍa-purāṇa*.

We have already remarked that Gaṇēśa is the *ākāsic* part of Śiva looked upon as the Lord of the Universe. Perhaps to represent him as the vast expanse of space which is everywhere and encloses all things, his belly is made so capacious as to contain in it the innumerable thousands of *mōdakas* —round, ball-like cakes,— which most probably represent the various beings in the universe floating in the ocean of *ākāśa* or ether. The *Pādma-purāṇa*, however, explains the *mōdaka* to be the symbol of *Mahābuddhi*, Supreme Wisdom.

The following account is given in the *Śiva-mahāpurāṇa* of the circumstances under which Gaṇapati came to be married: when Gaṇapati and Subrahmaṇya attained marriageable age, Pārvatī and Śiva consulted each other as to which of them should be married first. It was resolved that he, who successfully circumambulated the earth first, should have his marriage celebrated first. Subrahmaṇya began the race, got ready his peacock-vehicle

and started on the trip round the earth. But Gaṇēśa was indifferent at the time and utterly unmindful of his brother going in advance in the race, for he felt sure that he himself would in any case come out successful. As soon as Subrahmaṇya was out of sight, Gaṇēśa came near to his parents and circumambulated them seven times, and quoted a Vedic text to the effect that, if a son made seven *pradakshiṇās*, circuits, round his parents, he obtained the merit of having circumambulated the earth. The parents were highly pleased with the wisdom of Gaṇēśa and married to him two fair damsels named Buddhi and Siddhi. To the former was born the son named Kshēma, and to the latter the son named Lābha. When all this had taken place Subrahmaṇya returned, and demanded the prize promised by his parents. He was then informed how the prize in the race had been won by Gaṇēśa, and was asked to wait for his own turn to come in the matter of marriage. Feeling disappointed and angry, Subrahmaṇya retired to mount Krauñcha to do penance there and live the life of celibacy.

The above account clearly shows us that Gaṇēśa is conceived to be the Lord of Buddhi and Siddhi, that is, the lord of wisdom and the attainment of desired ends.

Explanations relating to the weapons in the hands of Gaṇapati, will be found in the chapter on *Āyudha-purushas* and what they mean.

The illustrations of Gaṇapati given on plates X to XVI are all from actual sculptures. Among these, fig. 1, Pl. X is that of the stone Gaṇapati set up just two years ago in the newly constructed temple of Śāradādēvī and Śaṅkarāchārya at Kālaḍi. The image was executed, it is reported, by a Bombay artist, and is a good specimen of the work of the new Bombay school of sculpture. There is an evenness of symmetry in the balance of the limbs and also a natural proportion in size as between the head and the trunk, as well as between the trunk on the one side and the hands and legs on the other. The modelling of the hands and legs, of the ornaments and the drapery leaves nothing to be desired. This figure holds the *aṅkuśa* in the back right hand, the *pāśa* in the back left hand; the *mōdaka* cake is in the front left hand and the *danta* is held in the front right hand. The proboscis of the elephant-head is shown to be playing with the flower garland hanging from the neck. This last feature possibly indicates that this Gaṇapati represents that variety of Uchchhishṭa-Gaṇapati which is called Unmatta.

Fig. 2, Pl. X is a very pretty ivory image of Kēvala-Gaṇapati carved in the School of Arts at

Trivandram. It carries in its hands the same things which the image represented by fig. 1 does. Though influenced by Western art, the artist in this case has still followed to a great extent the ancient ideals of image-making, as is evidenced by the old conventional style of the *makuṭa*, by the folds of the drapery shown on the figure and by many other minor details.

The stone-figure of Lakshmī-Gāṇapati, the photograph whereof is given on Pl. XI as fig. 1, is found in the Viśvanāthasvāmin temple at Teṇkāśi, which is known to have been built by a Pāṇḍya king named Arikēsari Parākrama Pāṇḍyadēva in 1446 A. D. The image is therefore likely to have been set up about this period. The workmanship of this piece of sculpture is far from satisfactory; no heed is paid to what may be mentioned as the natural proportion of the parts of the image, as may be seen from the unsuitable size given to the trunk, the head, the belly and the hands and legs. Some out of the ten hands of this image carry the *chakra*, *śaṅkha*, *śūla*, *paraśu*, *danta*, and *paśa*; and articles which are carried in the other hands it is not easy to make out. There is a water-vessel shown as being carried in the proboscis of this Gaṇapati.

In the Nāgēśvarasvāmin temple at Kumbhakōṇam is set up the figure of Uchchhishṭa-

Gaṇapati, the photograph whereof is reproduced as fig. 2 in Pl. XI. It has four hands, and carries in three of them the *paraśu*, the *pāśa* and a *mōdaka*, while the fourth is employed in embracing the goddess. The proboscis of the image is touching the private parts of the goddess, who is herself carrying a flower in her left hand and is touching with her right hand the private parts of Gaṇapati. The stone image of Uchchhishṭa-Gaṇapati figured on Pl. XII belongs to the Mysore State. As described in the *Mantra-mahārṇava*, this Gaṇapati is seen carrying in his hands the *aṅkuśa*, the *pāśa*, the *dhanus* and the *bāṇa*; in other respects this image is almost similar to the Kumbhakōṇam image.

The bronze-image of Hēramba-Gaṇapati, whose back and front views are shown on Pls. XIII and XIV, belongs to the Nīlāyatākshiyamman temple at Negapatam. In this figure, which is seated upon a lion, two hands are kept in the *varada* and the *abhaya* poses respectively, while the other eight are shown to be carrying the *parāśu*, *paśa*, *danta*, *aṅkuśa*, and four other weapons which are not easily identifiable. It should be observed that the image has five heads; four of them are facing the four cardinal points, and one is situated centrally on the top. This piece of

sculpture does not appear to be older than the fifteenth century A. D.

Two illustrations are given here to show the form of Prasanna-Gaṇapati as executed in sculpture. Of these fig. 1, Pl. XV represents a bronze statuette belonging to the Śiva temple at Paṭṭīśvaram in the Tanjore district. It is a *tribhaṅga* image with three bends in the body, and is standing upon a *pdamāsana*. Surrounding this image there is the *prabhavaḷi*: and it carries in its four hands the *aṅkuśa, pāśa, mōdaka* and *danta*. Its head is adorned with the *karaṇḍa-makuṭa*. It is probably not later than the twelfth or the thirteenth century A. D. Fig. 2 on the same plate is an ivory image of Prasanna-Gaṇapati made in the School of Arts at Trivandram. It is a perfectly erect figure being *samabhaṅga*, and in its hands we see the same things as in the hands of the bronze statuette of Paṭṭiśvaram.

The figure of Nṛitta-Gaṇapati shown on Pl. XVI, is found in the Hoysaḷēśvara temple at Haḷēbīḍu, the ancient capital of the Hoysaḷa kings. The construction of this temple is said to have been begun in the year 1121 A.D. in the reign of Vishṇuvarddhana. Therefore the age of this sculpture may well be assigned to somewhere about the last quarter of the twelfth century. It is a very fine

piece of sculpture, perfect in modelling as well as execution and pleasing in effect. The image carries in six out of its eight hands the *paraśu*, *pāśa*, *mōdaka-pātra*, *danta*, *sarpa* and perhaps also a *padma*. One of the right hands is held in the pose called *daṇḍa-hasta*, while the corresponding left hand is in the *vismaya-hasta* pose; and the proboscis carries a lotus with its stalk and a few leaves attached thereunto. Above the head of this Gaṇapati an umbrella is sculptured; and the head itself is adorned with a very artistically wrought *karaṇḍa-makuṭa*. Below the seat is worked out a mouse as if engaged in the act of eating up a few *mōdakas* thrown on the floor. On either side of the mouse we may see the figures of a few devotees sitting with offerings in their hands, while on the left and right of the image of Gaṇapati are some musicians playing upon drums and other instruments.

positions of the sun at his rising, culmination and setting. The idea underlying this solar explanation is obviously incorporated in the *dhyāna-ślōka*, *dhyēya-ssadā savitṛi-maṇḍala-madhyavartī Nārāyaṇa-ssarasijāsana sannivishṭah kēyūravān makara-kuṇḍalavān kirīṭi hāri hiraṇmaya-vapuh dhṛita-śaṅkha-chakrah*, wherein Vishṇu as Nārāyaṇa is described as residing in the orb of the sun. The idea that Vishṇu is the sun appears to be still maintained in the worship of the sun as Sūrya-Nārāyaṇa generally conducted on Sundays and other prescribed occasions. In the Ṛigvēda, Vishṇu, has received in one place the epithet 'the ancient' and in another 'the protector' applied to him. The supreme position, which he now occupies in Hindu theology, became his at a later period in history. In the majority of references to Vishṇu in the Vēdas, he is introduced as the subject of laudation forming one among a great crowd of other divinities; and there he is in no way distinguished from them as being in any respect superior. From this fact we may conclude that he was regarded by the ancient Vēdic bards as a god who was on a footing of equality with the other deities. In the Vēdas the Ādityas or sons of Aditi, are alluded to as being seven or eight in number. In the *Śata-patha-Brāhmaṇa* they are once said to be eight,

VISHNU

DHRUVA-BERAS.

VISHNU

IN modern popular Hinduism, Vishṇu is one of the gods of the Hindu trinity, and is conceived to be responsible for the universal protection, as Brahmā and Śiva, the two other gods are held to be responsible for universal creation and destruction. However, Vishṇu is in fact an old Vēdic god, who is mentioned in all the four Vēdas— the Ṛigvēda, the Yajurvēda, the Sāmavēda and the Atharvaṇavēda. In none of them does he appear as the one supreme deity. He is there identified with the sun, and is said to have stridden over the seven regions and to have covered the whole universe by means of three steps. According to Śākapūṇi, an old Vēdic commentator, Vishṇu is the god who has manifested himself in the threefold form of fire, lightning and the solar light on earth, in the mid-region of the atmosphere and in the sky respectively. According to Aurṇavābha, another commentator, the three steps of Vishṇu do not denote fire, lightning and the solar light, but indicate the different

and in another instance twelve, in number; and Vishṇu is included as one among them. The *Mahābhārata*, after referring to the twelve Ādityas as the sons of Kaśyapa by Aditi, declares that the twelfth Āditya is Vishṇu, who, though the latest born, surpasses all Ādityas in the greatness and glory of his attributes.

Thus the solar origin of Vishṇu seems to be easily demonstrable; and it is probably not without a struggle among his worshippers that he rose to occupy the position of eminence which became his in later times. The *Śatapatha-Brāhmaṇa* says that, when Vishṇu attained the pre-eminent position among the gods, the other gods became envious of him, and through machinations managed to have his head cut off. Soon, however, they became alarmed at the loss of Vishṇu and desired to have him restored to them. With this object they prayed to the Aśvins, the celestial physicians, and they made Vishṇu whole again and placed him alive among the gods. Vishṇu is also conceived in the Vēdas and elsewhere as the Sacrifice, and in this aspect he is at present worshipped under the name of Yajña-Nārāyaṇa.

Concerning the position of Vishṇu in Vēdic Mythology, Muir says—" It will be observed that in the preceding classification of the gods, the

principal places are assigned to Agni, Vāyu or Indra, and Sūrya, who appear therefore to have been regarded in the time of Yāska (the Vēdic Commentator), as the triad of deities in whom the Supreme Spirit was especially revealed. Vishṇu is only alluded to as one of the divinities who were worshipped conjointly with Indra; and Rudra is only mentioned as worshipped along with Sōma. If we may judge from his silence regarding it, the conjunction of Brahmā, Vishṇu and Rudra, as the triple manifestation of the deity (*trimūrti*), would appear to have been unknown to Yāska". Weber has given his view of Vishṇu in the following terms:—"According to our view it would have been perhaps more advantageous for the course of the representation in general to start, not from the later triad of gods, but from the Vēdic triad, which so often appears in the *Brāhmaṇa* texts themselves, *viz.*, that of Agni, Vāyu and Sūrya, the rulers of the earth, the air and the heaven; as we have in fact actually to recognize this as the foundation of the later triad. The sun, as the generative, creative principle, is throughout the ritual-texts regarded as the equivalent of Prajāpati, the father of creation. The destructive power of fire in connection with the raging of the driving storm lies clearly enough at the foundation of the epic form of Śiva.

By the side of Vāyu, the wind, stands his companion Indra, the lord of the light, clear heaven; and with him again Vishṇu, the lord of the solar orb, stands in a fraternal relationship. This close relation of Vishṇu to Indra is far from being estimated by the author in its full significance. Vishṇu owes to Indra his blue colour, his names Vāsava and Vāsudēva, and his relations to the human heroes, as Arjuna, Rāma and Kṛishṇa, which have become of great importance for his entire history".

When we come to the later period of the Itihāsas and Purāṇas, the supremacy of Vishṇu is clearly established, and he has already acquired his place in the Hindu trinity. The manifestations of this Vishṇu as the supreme protective god in the Hindu trinity are all embodied in interesting images some of which we describe in the following pages.

The materials for the description of the images of Vishṇu are not so abundant as they are in the case of the images of Śiva. Besides the unpublished *Vaikhānasāgama*, the *Tantra-sāra* of Madhvāchārya and a few other minor works, no other authorities are available in relation to the images of Vishṇu. The *Pāñcharātrāgama*, which was propagated in S. India by the great Vaishnava

reformer Rāmānujāchārya, is said to consist of one hundred and eight *saṁhitās*: of these a very large number is reported by Vēdāntadēśika to have been lost even in his time. Of the few of the remaining *saṁhitās* that have come down to our own days, only three or four have been published. The *Sātvata-saṁhitā*, the *Nārada-pāñcharātra-saṁhitā* and the *Bṛihad-brahma-saṁhitā* have appeared in print; but unfortunately they do not contain any valuable information on the subject of iconography. The *Vaikhānasāgama*, which is probably the older *āgama* of the Vaishṇavas, is not, however, wanting in information in this respect. In the sculptures of Mahābalipuram and in other Dravidian rock-cut shrines, including the famous Kailāsa at Ellora, it is the *Vaikhānasāgama* that appears to have been followed. This important *āgama* and other available authorities have been taken advantage of in giving the following detailed description of the principal Hindu images commonly met with in India.

The principal image in a Vishṇu temple is generally represented in one of three attitudes, that is, standing, sitting or reclining. The standing image is called a *sthānaka-mūrti*, the sitting image an *āsana-mūrti* and the reclining image a *śayana-mūrti*. The images in each of the three attitudes are

classified further into the *yōga*, *bhōga*, *vīra* and *ābhichārika* varieties in consequence of certain slight differences in their descriptive characteristics.

Dhruva-beras of Vishṇu.

These varieties are intended to be worshipped by devotees with different desires and objects in view: thus, the *yōgi* should worship the *yōga* form of Vishṇu, the persons who desire enjoyment should worship the *bhōga* form, those who desire prowess the *vīra* form, and kings and others who wish to conquer their enemies the *ābhichārika* form. Some of the Vishṇu temples in S. India have central shrines built in three storeys; as examples we may mention the Vaikuṇṭhapperumāl temple* at Conjeevaram, the Kūḍal-aḷagar temple at Madura, the temple at Tirukkōṭṭiyūr and the temple at Mannārkōyil in the Tinnevelly district. In the three storeyed central shrine of such temples, each storey is occupied by an image of Vishṇu, the standing, sitting and reclining images being placed in the lowermost, middle and uppermost storeys in order. The *yōga*, *bhōga*, *vīra* and *ābhichārika* images of

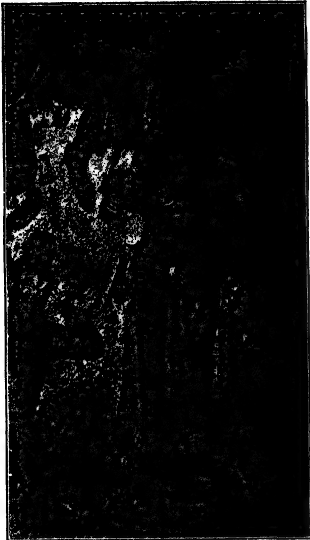
* See the sectional elevation of the Vaikuṇṭhapperumāḷ temple on Pl. lxiii, in Rae's *Pallava Architecture*, or *Fig.* 210 on *p.* 359 of Fergusson's *Eastern and Indian Architecture*, as re-edited by Burgess.

Vishṇu are again classified into superior (*uttama*), middling (*madhyama*) and inferior (*adhama*) forms according to the number of the subordinate deities and other beings found in association with the central Vishṇu image.

It is taught that the images of Vishṇu should always be sculptured in keeping with the *uttama-daśa-tāla* measure, a complete description of which may be found in Appendix B.

Yogasthanaka-murti. As the name indicates this is a *yōga* variety of the standing figure of Vishṇu. It should have four arms and should be of dark colour. The back right hand has to carry the *chakra*, while the front one is to be in the *abhaya* or *varada* pose. The front left arm should rest upon the hip (*kaṭyavalambita-hasta*), while the back left hand has to hold the *śaṅkha*. The *ṛishis*, Bhṛigu and Mārkaṇḍēya, have to be sculptured as kneeling and resting on one knee on the right and left respectively of Vishṇu; or the goddess Bhūdēvi and Mārkaṇḍēya* have to be sculptured on the right and the left of the Vishṇu image. The figure of Śiva has to be carved on the north wall of

* Puṇya is another name of Mārkaṇḍēya · in the *Vaikhānasāgama* Puṇya, Purāṇa and Amita are given as synonyms for Mārkaṇḍēya : मार्कण्डेयं पुण्यं पुराणममितमिति ॥



Madhyama Yōgasthānakamūrti: Stone : Mahābalipuram.

[To face page 80.]

PLATE XVIII.



Bhōgasthānakamūrti: Bronze: Madras Museum.

[To face page 81.]

of the central shrine so as to face the south. It should have four arms; one of the left arms has to rest on the hip, while the other has to carry a deer; the raised right hand has to hold a *paraśu*, and the other right hand being held in the *abhaya* pose. On the south wall of the central shrine facing the north, a standing image of Brahmā should be sculptured with four arms; two of the hands should carry respectively the *askhamālā* and the *kamaṇḍalu*, while the third hand has to be held up so as to represent Brahmā in the act of praising Vishṇu, the fourth being placed on the hip in the *kaṭyavalambita* pose. Vishṇu in association with the deities and *ṛishis* mentioned above is understood to be the *Yōgasthānakamūrti* of the *uttama* class. If the subordinate images of Brahmā and Śiva happen to be wanting in the group, then the main central image of Vishṇu is said to be of the *madhyama* class; and if the Pūjakamunis are also omitted, the group is held to belong to the *adhama* class.

Bhogasthanakamurti.

This is also a standing image of Vishṇu having four arms. The image carries the *chakra* and *śaṅkha* in the two back hands. The front right hand is in the *abhaya* or the *varada* pose, while the front left hand hangs by the side so as to rest upon the hip

or is made to be in the *kaṭaka* pose. The colour of the *Bhōgasthānakamūrti* has also to be dark. The figure of Śrīdēvī should be made to stand on the right side of Vishṇu, with her right leg placed firmly on the ground and the left slightly bent. In the right hand of this goddess there should be a lotus flower, and the left hand should be allowed to hang freely by her side. The colour of Śrīdēvī has to be golden yellow. On the left of the figure of Vishṇu, there should be the image of Bhūdēvī, whose colour has to be dark. In her left hand she should be made to hold the blue water-lily, and her right hand should be made to hang freely by her side. On the right and left of Vishṇu respectively Bhṛigu and Purāṇa, obviously meaning Mārkaṇḍēya, have to be kneeling on one knee, or sitting in the *utkuṭikāsana* posture. Above the central figure of Vishṇu there should be the images of the goddesses Māyā, Saṁhlādini, Kāminī and Vyājanī, of the divine musicians Tumburu and Nārada, of a pair of Kinnaras, of a Yaksha, a Vidyādhara, the *ṛishis* Sanaka, Sanatkumāra and the luminaries Sūrya (sun) and Chandra (moon). On the north and the south walls of the central shrine the figures of Śiva and Brahmā have to be respectively worked out as in the case of *Yōgasthānakamūrti*. The image of Vishṇu, in association with the group of gods,



Adhama Bhōgasthānakamūrti:
Stone: Tiruvottiyūr.

[To face page 82]

PLATE XX.



Bhōgasthānakamūrti : Stone : Tāḍpatri.

[To face page 88]

goddesses and devotees as described above, is said to constitute a Bhōgasthānakamūrti of the *uttama* class. If the figures of the Yaksha, the Vidyādhara, of Nārada and Tumburu be absent from the group, the image will belong to the *madhyama* class. If, in addition, the figures of Sanaka, Sanatkumāra, Sūrya, Chandra and the Pūjakamunis be also absent from the group, the central image of Vishṇu will belong to the *adhama* class.

Vīrasthānaka-mūrti.

In this, as in the previous instances, the central figure is a standing image of Vishṇu. He carries in his hands *chakra* and *śaṅkha* as usual. The Saṅskṛit texts do not mention for what purpose the other hands are to be used. Surrounding the figure of Vishṇu, the following images have to be sculptured, namely, those of Brahmā, Śiva, Bhṛigu, Mārkaṇḍēya Kishkindha, Sundara, Sanaka, Sanatkumāra, Sūrya and Chandra. It is not easy to make out who are referred to by the names Kishkindha and Sundara here. In company with such a group of images the standing figure of Vishṇu happens to be the *Vīrasthānakamūrti* of the *uttama* class. If, however, the images of Kishkindha, Sundara, Sanaka, Sanatkumāra be absent, it will belong to the *madhyama* class. If, further, the images of Sūrya, Chandra and the

Pūjakamunis* be also absent, it will be known as belonging to the *adhama* class.

Abhicharika-sthanakamurti. This type among the images of Vishṇu has either four or two arms, has to be of dark complexion and possess a faded countenance. This image should be clothed in black, and is not to be surrounded by any divine beings or human votaries as in the previous cases. If a temple for this type of Vishṇu has to be built, it is said that there should be no beauty or symmetry in its construction and that it should be situated in the quarter known as the *paiśāchapada*.† The ceremony of installing

* The Pūjakamunis mentioned in the description of all the aspects of Vishṇu appear to refer to Bhṛigu and Mārkaṇḍēya.

† ग्रामं तु पञ्चधा कृत्वा भागमेकं बहिर्न्यसेत् ।
तत्पैशाचमिति ज्ञेयं तत्र देवालयं भवेत् ॥
कति तस्मिन्विशेषोऽस्ति तं विशेषं शृणु द्विजाः! ।
वास्तुपैशाचिके स्थित्वा ईशो विष्णुश्च मातृभिः ॥

. . . . . .

चतुष्षष्ट्येकाशीतीर्वा वास्तुभूम्यखिलं ततः ॥
चतुष्षष्टिविभागे तु प्राचीनान्यष्टदेव हि ।
सूत्राणि कल्पयेत्तद्वदुदीचीनानि वास्तुवित् ॥
ब्रह्म विद्याच्चतुष्षष्टिपदेष्वन्तश्चतुष्पदम् ।
तद्बहिर्द्वादशपदं परितो दैविकं विदुः ॥



Sthānakamūrti: Stone: Māthura Museum.

[Between pages 84 and 85]



Bhōgasthānakamūrti: Bronze: Madras Museum.

[Between pages 84 and 85.]



Madhyama Bhōgasthānakamūrti : Bronze : Madras Museum.

[Between pages 84 and 85.]

the *ābhichārikamūrtis* should be conducted in the dark half of the month under such inauspicious asterisms as the Ārdrā *nakshatra* and at night in a *chararāśi* month.*

Yogasanamurti.

This is a seated figure of Vishṇu with four arms, and should have a white complexion; on its head there should be a *jaṭāmakuṭa*, and the *āsana* on which it is seated should be the *brahmāsana* which is synonymous with the *padmāsana*. The front hands

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दैविकं विहितं विंशत्पदं मानुषमुच्यते ।
पैशाचान्तं बहिः प्रोक्तमष्टविंशत्पदं तथा ॥
(पूर्वकारणागमे ॥)

If a village is divided into five (concentric) divisions, the outermost one is called the *paiśāchapada*: temples for Śiva, Vishṇu and the Saptamātṛikās must be built in this division. Or the village might he conceived as divided into sixty-four squares by two sets of nine lines drawn at right angles. The space covered by the four central squares is called the *brahma-pada*, the next outer circuit of twenty squares is called the *daivika-pada*, the circuit of twenty squares immediately surrounding this *daivika-pada* is called the *mānusha-pada* and the outer-most circuit of twenty-eight squares is called the *paiśācha-pada*.

* *Chara-rāśi* is the same as *chara-bhavanam*; this is said to be 'the varying signs of the zodiac, *i.e.*, the first, fourth, seventh and tenth' which are *Mēsha*, *Karkaṭaka*, *Tulā* and *Makara*.

in the *Siddhārtha-saṁhitā* as quoted in the *Vāchaspatya-kōśa* According to this authority Vishṇu has to be sculptured as seated upon the *padmāsana* with the eyes slightly closed and the vision fixed upon the tip of the nose. The two front hands should be kept on the crossed legs in the *yōgamudrā* pose. On either side of the seated figure have to be carved a *padma* and a large sized *gadā* respectively. In the two other hands which are somewhat raised there should be the *sudarśana-chakra* and the *pāñchajanya-śaṅkha*. This aspect of Vishṇu is conceived to bestow the salvation of souls from the bondage of birth and death, and is therefore specially fit to be worshipped by *yōgins*.

Bhogasanamurti. In this aspect Vishṇu is seated on a *siṁhāsana*, with his consorts Lakshmī and Bhūmidēvī on the right and left sides respectively. The colour of this form of Vishṇu has to be dark. He should have four arms, in one of the two right hands the *chakra* has to be held, while the other has to be in the *varada* or *abhaya* pose. Of the left hands one has to carry the *śaṅkha* and the other has to rest on the hip or upon the lap or kept in the *siṁhakarṇa* pose. To the right of Vishṇu there should be, as we have already said, the image of Lakshmī. Her left leg should be folded and made to rest on the seat,



Yōgāsanamūrti. Stone: Bāgaḷi.

[To face page 87.]

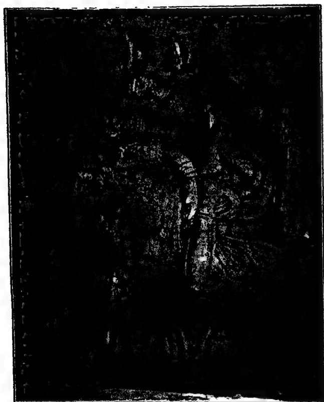
while the right one has to be hanging. Similarly Bhūmidēvī, who has to be on the left of Vishṇu should have her right leg folded and resting on the seat, the left one being left hanging. Lakshmī should carry a lotus in her left hand, and Bhūmidēvī a *nīlōtpala* in her right hand; their other hands are to rest upon the *simhāsana* or to be kept on their laps or to be held in the *kaṭaka* pose. On the south wall of the shrine of Bhōgāsanamūrti there should be the image of Brahmā and on the north wall that of Śiva, both these images being in the sitting posture. Mārkaṇḍēya and Bhṛigu have to be kneeling with one knee on the floor. The rest of the details are exactly similar to those given in the description of the Yōgāsanamūrti. On the back wall of the shrine immediately behind the central figure of Vishṇu there should be the images of the goddesses Māyā and Samhlādinī, of Tumburu and Nārada, of a pair of Kinnaras, a Yaksha and a Vidyādhara, the *ṛishis* Sanaka and Sanatkumāra and of Chandra and Sūrya. The celestial *kalpaka* tree should also be sculptured on the wall. A grouping such as this constitutes the *uttama* class of Bhōgāsanamūrti. If the Kinnaras, Tumburu and the Nārada, the Yaksha and the Vidyādhara happen to be absent, the image of Vishṇu would be considered to belong to the *madhyama* class; if further the



Bhōgāsanamūrti: Stone: Bādāmi.

[To face page 89.]

PLATE XXVI.



Madhyama Bhōgāsanamūrti . Stone : Conjeevaram.

[Between pages 88 and 89.]



Madhyama Bhōgāsanamūrti: Stone · Ellora.

[Between pages 88 and 89.]

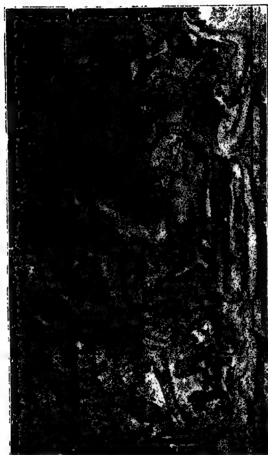
PLATE XXVIII.



Bhōgāsanamūrti : Stone : Dāḍikkombu.

[Between pages 88 and 89]

PLATE XXX



Adhama Vīrāsanamūrti Stone: Aihole.

[To face page 89.]

images of Sanaka and Sanatkumāra, Sūrya and Chandra and the Pūjakamunis be wanting, it would, belong to the *adhama* class.

Vīrāsanamūrti.

This variety of the image of Vishṇu is represented as seated upon the *siṁhāsana* with the left leg bent and the right somewhat extended. Lakshmī and Bhūmidēvī should be shown in association with it as kneeling on the floor on one knee in the positions generally occupied by the sages Mārkaṇḍēya and Bhṛigu. This image of Vishṇu should be draped in black clothing, while the colour of the figure itself has to be coral-red. In one of the right hands the *chakra* should be held and the other hand should be in the *abhaya* pose. One of the left hands has to hold the *śaṅkha* and the other left hand should be in the *siṁha-karṇa* pose. On the right of the figure of Vishṇu there are to be the images of Brahmā and Mārkaṇḍēya, and on the left of Śiva and Bhṛigu. Two celestial damsels, Kāminī and Vyājanī, should be shown as waving *chāmaras* on both the sides, and there should also be the following figures surrounding the central image, namely, those of Sanaka, Sanatkumāra, Tumburu, Nārada, Sūrya and Chandra. Such a group of images is representative of the Vīrāsanamūrti of the *uttama* class. If Tumburu, Nārada, Kāminī, Vyājanī, Sanaka and

Sanatkumāra be absent from the group, then the image of Vishṇu would belong to the *madhyama* class of the *Vīrāsana* variety. And if the figures of Brahmā, Śiva, Lakshmī, Bhūmidēvī and Sūrya and Chandra be absent it would belong to the *adhama* class.

This is also a seated image with either two or four hands. The seat upon which this image of Vishṇu is made to sit is known as the *vēdikāsana*, which is an unadorned pedestal meant to be used for minor deities. The *Ābhichārikāsanamūrti* must have an ill-looking face suggestive of viciousness or *tāmasa-guṇa*. The complexion of the figure of this form of Vishṇu has to be blue and the colour of the garment should be black. The eyes must be uplifted; there should be no attendant deities around. The installation of this kind of image should take place in what is called a *chara-rāśi* month, on the Ashṭami *tithi* in the dark fortnight, and under such inauspicious asterisms as the Ārdrā *nakshatra*. The shrine should be situated in the *paiśācha-pada* and should face the direction of the enemy who is to be injured.

Abhichārikāsanamurti.

This is a recumbent image of Vishṇu with only two hands; about a fourth of the body should be somewhat raised, and the remaining three-fourths

Yogasayanamurti.



(Fig. 1.) Bhōgâsanamūrti : Ivory : Trivandram.



(Fig. 2.) Yōgaśayanamūrti : Ivory : Trivandram.

[To face page 90.]

PLATE XXXI.



Madhyama Yōgaśayanamūrti. Stone. Mahābalipuram.

[To face page 91.]

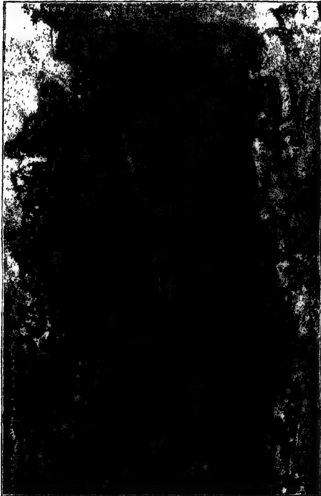
should be lying flat upon the serpent bed. The right hand should be placed near the pillow so as to touch the *kirīṭa*; the other hand, bent at the elbow, should be held in the *kaṭaka* pose. Or, this left hand may be made to be parallel to the body so as sometimes to touch the thigh. The right leg has to be stretched out, while the left, should be slightly bent. The image itself should be adorned with various ornaments. The eyes must be somewhat opened. The colour of the image should be a mixture of black and yellow. By the side of this recumbent figure there should be Bhṛigu and Mārkaṇḍēya, and near the feet, the demons Madhu and Kaiṭabha, while on the lotus issuing from the navel there should be Brahmā. On the back wall of the shrine and above the level of the image of Vishṇu should be sculptured the images of the Āyudha-purushas, of Garuḍa, of Vishvaksēna, and of the Sapta-ṛishis, all standing with their hands in the *añjali* pose. On the south wall should be shown Brahmā, and on the north wall Śiva,—both in the sitting posture. Such a group constitutes the *uttama* class of Yōgaśayanamūrti. If the figures of the Sapta-ṛishis and Vishvaksēna are absent, the group belongs to the *madhyama* class; if the Pūjakamunis and Madhu and Kaiṭabha are also absent, it is conceived to belong to the *adhama* class.

Bhogasayana-murti.

This type of the image of Vishṇu should be of dark colour and have two or four arms and a well built body. It should be recumbent, with a fourth of the body slightly raised and the remaining three-fourths lying flat upon the serpent-bed. One of the right hands should be made to touch the *kirīṭa* or be stretched out towards the head. One of the left hands is to be made to lie parallel to the body so as to rest upon the thigh. Nothing is mentioned about the other two hands, when the image is given four of them. The right leg should be stretched out straight and the left should be slightly bent. It is laid down that the distance between the two legs should be twenty *aṅgulas*, that between the ankles four *aṅgulas*, and that between the knees fourteen *aṅgulas*. The face of the image should be deflected from the medial line (*brahmasūtra*) by three *aṅgulas*. On the head-side of this recumbent figure of Vishṇu there should be the figure of Lakshmī seated so as to be in contact with the shoulders of Vishṇu. This goddess should have in her right hand a lotus and hold her left hand in the *kaṭaka* pose.

In another manuscript it is stated that one half of the body should be raised and the other half should rest upon the serpent-bed. The whole body of Vishṇu in this recumbent posture should resemble a bow.

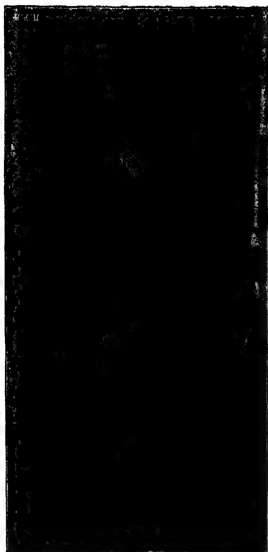
PLATE XXXIII.



Madhyama Yōgaśayanamūrti. Stone : Aihole

[To face page 92.]

PLATE XXXIV.



Uttama (?) Bhōgaśayanamūrti : Stone : Rajaputana.

[To face page 93.]

Bhūmidēvī should be shown seated on the foot-side of Vishṇu so as to make her touch the left foot of the recumbent Vishṇu. This goddess should hold a *nīlōtpala* flower in her right hand and keep the left hand in the *kaṭaka* pose. On the right side of the *kautuka-bēra* there should be the seated image of Mārkaṇḍēya, and corresponding to it on the left, there should be the image of Bhṛigu. On the south wall should be sculptured the figure of Brahmā and on the north wall that of Śiva, both of them being in the sitting posture. Again, on the south (apparently outside the shrine and in niches provided for them in the wall), there should be the figure of Gaṇēśa, and on the north that of Durgā. Near the feet of the central image of Vishṇu the demons Madhu and Kaiṭabha should be worked out in a ferocious attitude indicating their tendency to rush into violent action, their legs below the knees being hidden within the waves of the ocean. They should both be made to appear to be suffering from the scorching effect of the poisonous breath of Ādisēsha, the serpent upon which Vishṇu is reclining. Brahmā should be seated on the lotus which issues from the navel of Vishnu; on his right there ought to be the five Āyudha-purushas and Garuḍa. Above the figure of Garuda on his right there should be the figure of

the sun-god Sūrya. Similarly on the left of Brahmā should be shown the Aśvinī-dēvatas, Tumburu and Nārada, represented as young children, and also Chandra the moon. Besides these there should also be the guardian deities of the eight quarters, the *Dik-pālakas* as they are called, and Apsaras damsels waving *chāmaras*. A collection of gods and votaries as described above makes the central *Bhōgaśayanamūrti* belong to the *uttama* class. If the figures of Tumburu and Nārada and of the Dikpālakas be absent, it would belong to the *madhyama* class; and if the figures of the Pūjakamunis and the Apsaras damsels be further wanting in the group, it would then belong to the *adhama* class.

Vīraśayana-murti.

This is also a reclining figure of Vishṇu; its colour has also to be dark. One of the right arms should be made to serve as a pillow for the head, while the other should hold the *chakra*; similarly one of the left hands, carries the *śaṅkha*, the other left hand being stretched out parallel to the body. On the sides of the feet of Vishṇu there should be seated the goddesses Lakshmī and Bhūmidēvī. The demons Madhu and Kaiṭabha should be holding the feet of Vishṇu in their hands as if in the act of supplication. On the

right and left of the *kautuka-bēra* there should be the sages Mārkaṇḍēya and Bhṛigu respectively, and Brahmā should be seated on the lotus issuing from the navel of the recumbent image of Vishṇu. The five Āyudha-purushas, Garuḍa, Chandra and Sūrya, the seven *ṛishis* and the twelve Ādityas and the eleven Rudras, Apsaras damsels, Tumburu and Nārada, two Kinnaras, Sanaka and Sanatkumāra, and Brahmā (?) and Śiva should also be shown on the wall at the back of the shrine. Then the image of Vishṇu would belong to the *uttama* class of *Vīraśayanamūrti*. The five well-known weapons of Vishṇu are, the *chakra*, *gadā*, *śaṅkha*, *dhanus* and *khaḍga*. If the Rudras, the Ādityas, the Apsaras damsels and the seven *ṛishis* be absent from the group, the image of Vishṇu would belong to the *madhyama* class; and if, in addition to these, the Kinnaras, Sanaka, Sanatkumāra and the Pūjakamunis be also absent, it would belong to the *adhama* class of *Vīraśayanamūrti*.

Abhichārikaśayanamurti.

In this case the image of Vishṇu should be lying on the floor, the bed consisting of the serpent Ādisēsha with a hood having only two heads and with the body coiled into two turns. The hood of the serpent should not be raised high. The complexion of the Vishṇu image should be blue; and it

may have two or four arms, and should be shown to be in full slumber and therefore lying completely flat on the serpent. The face should be so made as to present a faded appearance, and the image must be clad in black clothing. There should be no attendant deities. Such a figure is conceived to belong to the *uttama* class of the *Ābhichārika-mūrti*. If the serpent has one head and has its body coiled only into one turn, the image of Vishṇu lying thereon would belong to the *madhyama* class. Again, if the image has no serpent-bed at all and is made to be lying flat on the bare floor, it would belong to the *adhama* class.

In illustration of the standing, sitting and reclining images of Vishṇu, figures prepared from photographs of nineteen such actual images belonging to the various parts of India are given herein. Plate XVII represents an image found in Mahābalipuram and belongs to the *madhyama* class of the *Yōgasthānakamūrti*. Resting on one knee are found on the right and left of Vishṇu the images of Bhṛigu and Mārkaṇḍēya. They have one of their hands in the pose of praising, while the other is seen resting upon the hip. Their heads carry *jaṭāmakuṭa*, which is a characteristic of *ṛishis* in general. Above these images of Bhṛigu and Mārkaṇḍēya there are the images of two dwarfs, who

are very probably the *Āyudha-purushas* relating to the Chakra and Śaṅkha; both these images are also seen to have one of the hands in the pose of praising. The central figure of Vishṇu wears the *kirīṭa-makuṭa* and carries in one of its right hands the *chakra* and in one of the left hands the *śaṅkha*; the other right hand is in the *abhaya* pose while the other left hand is seen to be resting upon the hip in the *kaṭyavalambita* pose. Across the chest and passing over the front right arm is the *yajñōpavīta*; round the neck the *hāra* is worn, and the *udara-bandha* goes round the abdomen; and there are *kēyūras* on the arms and *kaṭakas* on the wrists. This image of Vishṇu is standing on the *padma-pīṭha*. It may be assigned to the seventh or at the latest to the eighth century A.D., as all the works of sculpture found in Māhabalipuram were executed in the palmy days of Pallava rule and prosperity in South India.

Plate XVIII represents a bronze statuette of the *Bhōgasthānakamūrti* preserved in the Central Museum at Madras. It appears to have lain buried in the earth and discovered as a treasure-trove; its face and portions of its chest are covered with verdigris, but in other respects it is in an excellent state of preservation. This figure of Vishṇu carries in its back right and left hands the *chakra* and the

śaṅkha respectively, while the front right hand is held in the *abhaya* pose and the front left hand is made to rest upon the *gadā*. The image is adorned with the *kirīṭa-makuṭa* on the head, with *makara-kuṇḍalas* in the ears, with *hāras* round the neck, with the *yajñōpavīta* and *udara-bandha* round the body, with *kēyūras* on the arms and *kaṭakas* on the wrist. The figure stands upon the *padma-pīṭha*, which has on either side a vertical metallic strut to fix the *prabhāvaḷi* on. From the features noticeable in the workmanship and its details, it may be assigned to the tenth or the eleventh century A.D.

The figure of Vishṇu reproduced on Plate XIX is seen set up in a niche on the west wall of a shrine in the large Śiva temple at Tiruvottiyūr near Madras. This shrine was, according to an inscription found on a wall therein, constructed in the fifth year of the reign of Rājakēsarivarman Vīrarājēndradēva (A.D. 1067-8.) Therefore the image of Vishṇu shown on Plate XIX must have been set up about this period and must be nearly eight and a half centuries old. Being placed in its present position as an attendant deity, it is naturally isolated, and has no deities and votaries in association with itself: it should therefore be classed as a *Bhōgasthānakamūrti* of the *adhama* class.

The photograph of the standing figure of Vishṇu reproduced on Plate XX represents an image from Tadpatri which belongs to the highly degenerated later period of the Hoysaḷa school of sculpture in South India. Marked features of degeneration in the art are prominently visible in the long inartistic nose of the image, in its very small chin and disproportionately broad shoulders. Like the figure shown on Plate XIX, the image of Vishṇu in this case also holds the *chakra* and *śaṅkha* in the back hands; the front right hand is in the *varada* pose, while the front left hand is in the *kaṭyavalambita* pose. On the right of this central Vishṇu there is the image of Lakshmī and on the left that of Bhūmidēvī. The height of these goddesses is up to the knee of Vishṇu, as required by some authorities. The goddess Lakshmī holds a lotus in her left hand, and Bhūmidēvī has a *nīlōtpala* in her right hand. In the light of the conventional art of image-making this piece of sculpture is not without merit; but otherwise it is certainly disappointing. The stone statuette of Vishṇu preserved in the Mathura Museum at Muttra, is reproduced from a photograph on Plate XXI. It may be seen to carry in its back right hand the *gadā*, in the back left hand the *chakra*, in the front left hand the *śaṅkha*, and in the front

right hand a full-blown lotus. A Vishṇu-image, which carries the *chakra*, *śaṅkha*, *gadā* and *padma* in the manner in which they are carried in the present instance, is considered to be a special form of Trivikrama. The chief peculiarities worth noticing in this image are the curious cut of the face and the shape of the *kirīṭa*. The face is of the type which is characteristic of the sculptures in Northern India generally, and more especially in Bengal. Its oblique eyes, thin lips and pointed chin clearly indicate the Mangoloid features. This type, we are told by Mr. Abanindranath Tagore, is known in Bengal as the *pān* or leaf-shaped type, and is characteristic of the Bengal-Orissa school of sculpture. The group of the three bronze figures of Vishṇu, Lakshmī and Bhūmidēvī pictured on Plate XXII is found in the Central Museum at Madras. As in the case of the figure pictured on Plate XVIII, the central figure of Vishṇu carries in the two back hands the *chakra* and the *śaṅkha*, while the two front hands are in the *abhaya* and the *kaṭaka* poses respectively. The *gadā* which must be under the left front hand is however wanting; evidently a *gadā* made separately used to be inserted under this hand whenever required, and it is likely that this separate piece of casting has been lost. As usual the goddesses Lakshmī and Bhūmi-

dēvī are on the right and left of Vishṇu and are also carrying a lotus and a *nīlōtpala* respectively. One special point worth noticing is that the goddess, who stands on the right of Vishṇu or of any other deity such as Subrahmaṇya, is shown to be wearing the *kucha-bandha*, while the goddess who stands on the left is shown to be without it. This general rule is followed in this instance also. The explanation of this observed fact is not apparent. This peculiarity is perhaps connected with the right-hand and left-hand manner of worshipping (*dākshiṇāchāra* and *vāmāchāra*) the Dēvī goddess. From the size and form of the *kirīṭa-makuṭa* of Vishnu and *karaṇḍa-makuṭa* of the goddesses, from the peculiar curvature of the pose of the hands of the goddesses and the formation of the faces of all the three figures, it may be surmised that they cannot be older than the twelfth or the thirteenth century A. D. The original of the photograph reproduced on Plate XXIII is a very pretty little piece of workmanship of the conventional style of art. The whole height of this group of images is not more than ten inches. In the centre is a standing figure of Vishnu with the *chakra* and the *śaṅkha* in its back hands; the front right hand is held in the *varada* pose, while the front left hand is kept resting on the hip in the *kaṭyavalambita* pose. On the right and left

of Vishṇu are the images of the goddesses Lakshmī and Bhūmidēvī. The former holds a lotus in her left hand and the latter a *nīlōtpala* in her right hand. On the right and left respectively of Lakshmī and Bhūmidēvī stand Jaya and Vijaya, the two door-keepers of Vishṇu with *chakra*, *śaṅkha* and *gadā* in three of their hands, while the fourth one is held in the *abhaya* pose. Surrounding the images of Vishṇu and others is the *prabhāvaḷi* in which are worked out the ten incarnations of Vishṇu, of whom Buddha is one. On the right and left of the *prabhāvaḷi* respectively are sculptured Vishṇu's characteristic symbols the *chakra* and the *śaṅkha*, immediately above the mythical *makaras*. Below the *siṁhāsana*, is seen Garuḍa kneeling on the right knee and keeping both the palms of his hands open as if to receive in them the feet of Vishṇu; a cobra is thrown upon his shoulders in the fashion of a garland. To indicate that the seat on which Vishṇu and others stand is a *siṁhāsana*, two lions are sculptured on either side of Garuḍa. This piece of sculpture is probably not older than two or three centuries at the most.

We now come to the illustrations of the seated figures of Vishṇu. Plate XXIV gives the photograph of a *Yōgāsanamūrti*, otherwise known also as *Yōgēśamūrti*. It is found in the Kallēśvara temple

at Bāgaḷi in the Bellary district of the Madras Presidency, and belongs to the later Chālukya period. It conforms in every detail to the description of such an image given in the *Siddhārtha-saṁhitā*. The two front hands are in the *yōga-mudrā* pose, and the *padma* and *gadā*, which would otherwise be held in these hands, are sculptured separately on the right and left respectively. The back hands carry the *chakra* and the *śaṅkha*. The image itself is seated on the *padmāsana* in the *yōgāsana* posture, and is adorned with various ornaments, such as the *kirīṭa-makuṭa*, *makara-kuṇḍala*, *kēyūra*, *kaṭaka*, *hāra* and *yajñōpavīta*. Surrounding the head is a *prabhāmaṇḍala* with radial rays proceeding outwards. Outside this and concentrically with it is seen a *prabhāvaḷi* also. In its inner margin is the characteristically pretty creeper-ornamentation, in each circle of which may be seen sculptured from right to left the ten *avatāras* of Vishṇu. It is also an item of convention that, when the central figure in any piece of sculpture happens to be standing, those that surround it should also be standing; they may be seated or standing when the central figure is seated or reclining. They should also be in the same posture as the central figure, when it is in the *yōga* attitude. This last rule is followed in this case, as also in

case of the figure of Dattātrēya of Bādāmi shown elsewhere in this volume.

The next Plate XXV gives a representation of the figure of Vishṇu found in Cave III at Bādāmi, the ancient capital of the Chālukyas. The rock-cut shrine, in which it is sculptured, was brought into existence in A.D. 578 by the king Maṅgalīśa; and the sculpture of the image of Vishṇu is therefore at least a century older than the one belonging to Conjeevaram, which is shown on the next plate. In this piece of sculpture found at Bādāmi Vishṇu is represented as seated upon the serpent Ādiśēsha with a hood consisting of five heads and with the body coiled into three turns. The left leg of Vishṇu is folded and made to rest flat upon the serpent, while the right leg is also folded but rests upon the serpent vertically. On the right thigh of the image rests the right front hand held in the *varada* pose while the front left hand is made to rest on the left thigh. In the back right and left hands the *chakra* and the *śaṅkha* are respectively held; the figures of two celestial damsels, one on each side, are seen standing, each carrying a *chāmara.* The figure of the goddess Lakshmī is sculptured on the left wall; and Garuḍa, the bird-servant of Vishṇu is shown seated on the right of the image of Vishnu. Lakshmī holds a lotus in

her right hand, and Garuḍa is sitting with his hands folded and crossed against his chest and himself leaning upon the body of the serpent. Below the seat the figures of dwarfs representing the *dēva-gaṇas* may be seen, some of them engaged in dancing and others playing on various musical instruments. This is one of the most remarkable pieces of sculpture belonging to the mediæval period. The calm and serene countenance of Vishṇu is in striking contrast with the free and easy attitude of Garuḍa, and the hood of the serpent is indeed chiselled in a masterly manner.

Plate XXVI represents a piece of sculpture found in the Kailāsanāthasvāmin temple at Conjeevaram. In the centre of the group is seen the image of Vishṇu seated upon a *siṁhāsana* with the right leg hanging and the left folded and made to rest on the seat. Though the back right and left hands are held aloft as when they carry the *śaṅkha* and the *chakra*, these are not actually found in those hands. They are however borne by two small attendant figures, the *Āyudha-purushas* of *Śaṅkha* and *Chakra*, who also carry each a *chāmara* resting on the shoulder. The front right hand of the image of Vishṇu is held in the *abhaya* pose, while the front left one is made to rest with the palm showing upwards on the folded leg. On the right

of Vishṇu is seated the figure of Lakshmī, with the right leg hanging and the left leg bent and made to rest upon the seat. The left hand of this goddess is in the *kaṭaka* pose and the right hand rests upon the *siṁhāsana*. On the left of the image of Vishṇu there is the figure of Bhūmidēvī whose left leg is hanging and the right leg rests supported on the seat. The right hand of this goddess is in the *kaṭaka* pose, while the left hand is made to rest upon the seat. The temple in which this panel is seen sculptured was erected by the Pallava king Narasiṁhavarman II in the last quarter of the seventh century A.D. Therefore this sculptural representation of what may be called Vishṇu's Bhōgāsanamūrti of the *madhyama* class is most probably twelve centuries old.

Pl. XXVII represents a finely sculptured panel found in Cave No. 14, locally known as the *Rāvaṇa kā khāi*. In this the figure of Vishṇu is seated with both legs bent, the left lying horizontal and the right one vertical. Both the front hands are broken and therefore it is not possible to say what articles they carried; the back hands are raised as if they were meant to hold the *śaṅkha* and *chakra*. The figure of Vishṇu is adorned with a *prabhā-maṇḍala*, *kirīṭa*, *hāra*, and *yajñōpavīta*. On the right and left of the central Vishṇu are the figures

of the goddesses Lakshmī and Bhūmidēvī respectively. The hair on the heads of these figures is tied up in the form of a crown (*dhammilla*); the goddesses are decked with all ornaments. The figure of Lakshmī appears to have held a flower in the right hand, which is however broken. On the back wall are sculptured the figures of Kāminī and Vyājanī each carrying a *chāmara* in her hand; besides these there are two other celestial damsels carrying flower garlands and other offerings. Below the seat are seen sculptured the five *Āyudha-purushas* and Garuḍa. These, as also the four female figures at the back of the central figure, are shown with a *prabhāmaṇḍala* each. This sculpture, like all the rest in Ellora, has suffered damage at the hands of the iconoclastic Mussalmans.

The figure on Plate XXVIII is the representation of an image which is sculptured on a pillar in the Varadarājapperumāḷ temple at Dāḍikkombu near Dindigul in the Madura district of the Madras Presidency. This image belongs to the period of the Nāyakas of Madura, and is perhaps not older than three centuries. In this sculpture, Vishṇu is seated upon Ādiśēsha, whose body is coiled into three turns, with the right leg hanging down and the left leg folded and made to rest upon the serpent. In the back right and left hands the

chakra and the *śaṅkha* are held and in the front right and left hands there are the *gadā* and the *padma*. An image of Vishṇu executed in this manner is said to be that of Vāsudēva. Below the seat and slightly to the left of the image of Vishṇu there is a figure of Garuḍa standing with the hands folded and held in the *añjali* pose.

The pretty ivory image of Vishṇu represented by *fig.* 1 on Plate XXIX, is one of the most recent productions of Indian art having been carved in the School of Arts at Trivandram. It is almost similar in most of its details to the Dāḍikkombu sculpture represented on the previous plate.

An example of the Vīrāsanamūrti image of Vishṇu is available among the sculptures to be found in the temple at Aihoḷe. In the panel, the photograph of which is reproduced on Plate XXX, the figure of Vishṇu is seen seated upon the serpent Ādiśēsha. In the back right hand the *chakra* is held, and in the back left hand there is the *śaṅkha*; the left leg is bent and made to rest horizontally on the serpent-seat, while the right leg is also bent but rests vertically upon the same seat. The right arm is stretched and thrown upon the right knee, and the left hand is placed in ease upon the left thigh. The goddesses Lakshmī and Bhūmidēvī

are shown as flying in the air on the right and left of Vishṇu, while two ṛishis, also shown as flying, are figured somewhat below. This group represents the *adhama* class of Vīrāsanamūrti.

Five Plates are given in illustration of the reclining images of Vishṇu. Of these the figure on Plate XXXI represents a large panel sculptured on one of the walls of a rock-cut cave in Mahābalipuram. In this admirable piece of sculpture there is a central image of Vishṇu reclining upon the serpent Ādiśēsha; near the feet there are the demons Madhu and Kaiṭabha; above are the Āyudha-purushas of Chakra and Gadā looking in the direction of the demons; below the serpent-bed the *ṛishis* Mārkaṇḍēya and Bhṛigu are shown kneeling; and the goddess Bhūmidēvī is also just there. This reclining figure of Vishṇu has the fourth of the body towards the head slightly raised, while the remaining three-fourths thereof is stretched flat upon the bed. The right arm is taken near the head and the left arm is bent at the elbow with the hand held in the *kaṭaka* pose. The right leg is fully stretched out, while the left leg is somewhat bent. This image of Vishṇu is further adorned with the *kirīṭa-makuṭa*, *hāra*, *kuṇḍala* and *yajñōpavīta*. The demons Madhu and Kaiṭabha have their hair tied up in knots on the top of the head and on one

side respectively, and each of these carries a *gadā* in his hand. In its artistic qualities this piece of sculpture also may take rank as one of the finest production of the mediæval period. The flying figures of the Āyudha-purushas are admirably chiselled and convey the appearance of flight in an exceedingly realistic manner. The demons Madhu and Kaiṭabha are shown as if conspiring with each other, and their attitude clearly brings out their intention to strike at once at Vishṇu. The figure of Vishṇu in this panel represents the *Yōgaśayana-mūrti* of the *madhyama* class.

The next illustration which is given on Pl. XXXII, is that of an image to be found in the ruined temple of Vishṇu at Deogarh in the Jhansi district of the United Provinces. In this sculpture Vishṇu is seen reclining on the serpent Ādiśesha, with the head directed to the right of the observer. The reclining body is in its upper half somewhat raised and the other half is made to lie flat on the serpent-bed; the whole body has the outline of a bow which is described in the *āgamas* as appropriate to the reclining images of Vishṇu. One of the left hands is supporting the head, while the other is seen resting upon the bed; one of the right hands is held in the *kaṭaka* pose, and the other is stretched out parallel to the body so as to



Bhōgaśayanamūrti: Stone: Deogarh.

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rest upon the thigh. The ornaments, *kirīṭa-makuṭa*, *kuṇḍala*, *hāra*, *kēyūra*, *kaṭaka* and *vana-mālā*, are all carved with great skill. Above this image of Vishṇu there is the figure of the four-faced Brahmā seated in the middle of the lotus issuing from the navel of Vishṇu. Like the other attendant deities in this sculptured group, Brahmā also possesses only two arms; in his left hand he carries a *kamaṇḍalu*, and the right hand is held in the *chin-mudrā* pose. There are *jaṭā-makuṭas* on the heads, and a deer-skin is thrown across the body in the *upavīta* fashion, with the head of the deer made to hang on the chest. To the right of the image of Brahmā is that of Indra seated upon the celestial elephant Airāvata; and he carries in his right hand his particular weapon *vajra*. To the right of Indra is to be seen what appears to be the figure of Subrahmaṇya seated on his peacock. Śiva also is seen in the group seated upon his bull. Pārvatī is leaning upon Siva with her left arm resting upon his shoulder. It is not easy to make out whom the figure to the left of Śiva represents. It is worth noting that the left leg of Vishṇu rests upon the lap of Bhūmidēvī, who is shown to be holding his right foot in her hands. By her side are made to stand two Āyudha-purushas representing respectively the Gadā and Dhanus.

Below the seat we find the figures of Lakshmī and of the Āyudha-purushas representing the Chakra, Śaṅkha and Khaḍga, the last of whom is shown to be attacking the demons Madhu and Kaiṭabha, each of whom is armed with a club. The whole of this group deserves to be taken as a *Bhōgaśayana-mūrti* of the *madhyama* class; and it clearly discloses the masterly hand of the artist who might well be given a place in the first rank of the artists of the mediæval India. As regards the age of this piece of sculpture, it has to be said that Mr. V. A. Smith is inclined to place it in the first half of the sixth century A.D. From the peculiarities discoverable in some of the details of the sculpture, such as the stalk of the lotus on which Brahmā is seated, the deer-skin covering thrown on the body of that deity, the *kirīṭa-makuṭa* of Vishṇu, we are however obliged to assign it to the same age to which the sculptures of the early Hindu caves at Ellora belong, that is, to the end of the seventh or the beginning of the eighth century A.D.

The illustration on Pl. XXXIII gives a birds-eye view of a reclining image of Vishṇu belonging to the *madhyama* class of the *Bhōgaśayanamūrti.* In this illustration Vishṇu may be seen lying on the serpent-bed with the front left hand placed near the head on the pillow and the back left hand

bent at the elbow and made to rest on the bed. Both the other hands are stretched parallel to the body. The legs are somewhat bent and cross each other. Near the head to the right there are the weapons *chakra* and *khaḍga*, while on the left there is the *śaṅkha*. Just near the *śaṅkha* is shown the figure of Mārkaṇḍēya, with a flowing beard and with the head covered with a *jaṭā-makuṭa*; the hands of Mārkaṇḍēya are made to rest on the chest in the *añjali* pose. Below him there is apparently the figure of Bhūmidēvī with a flower in the left hand. Below this figure of Bhūmidēvī there are shown the demons Madhu and Kaiṭabha. One of these figures has been covered up with *chunam*, and could not come out clearly in the photograph. On the right of Vishṇu and near his feet is seen the figure of Garuḍa kneeling on one knee and having his hands in the *añjali* pose. Above him is the Āyudha-purusha representing Chakra, and above this Chakra there is the goddess Lakshmī seated so as to have one leg hanging down and the other supported on the seat. She carries in one of her hands a lotus. This panel belongs to the temple of Vishṇu at Aihoḷe, and belongs most probably to the same age as the pieces of sculpture represented by Pl. XXX and XXXI.

The small ivory image of Yōgaśayanamūrti, fig. 2, Pl. XXIX was carved in the School of Arts at Trivandram. In this, Vishṇu is seen reclining upon the serpent Ādiśēsha with his right hand stretched out towards the head and the left one bent at the elbow and held in the *kaṭaka* pose. Below the right hand is a small Liṅga, over which a lotus is held by Vishṇu. The local Purāṇa extolling the god at Trivandram informs us that Vishṇu absolved Śiva at Anantaśāyanam of some sin from by which he was afflicted; hence the image of Vishṇu in the temple at Trivandram is also shown, as in this piece of sculpture, as holding his right hand over the Liṅga-image of Śiva in the *varada* pose.

The image of Vishṇu figured on Pl. XXXIV belongs to Rajaputana. In this sculpture Vishṇu is seen possessing four arms, the right one of which is held in the *jñāna-mudrā* pose over the chest. Another right hand which is broken appears to have been kept near the *kirīṭa* as if supporting it. The front left hand is stretched out and made to rest upon the thigh, while the back left hand, which is broken, seems to have been held in the *kaṭaka* pose. The whole figure of Vishṇu resembles the out-line of a bow. To bring about the appearance of a bow the artist has given the right leg a stiff

and inartistic shape; this leg is kept stretched out on the lap of Bhumidevi, while the left leg is bent and resting upon the serpent-bed. The image of Vishṇu is adorned with the *kirīṭa* and other ornaments and a lotus is seen issuing from the navel of Vishṇu. On the right and near the head of the central figure of Vishṇu are to be seen four figures possibly those of the sages Sanaka, Sanatkumāra and others, while on the left and near the feet of Vishṇu there are what appear to be the figures of the Sapta-ṛishis and the five Āyudha-purushas. On the bed adjoining the right hand of Vishṇu is the weapon *gadā*; below the cot on which Vishṇu is lying on Ādiśēsha are seen a number of figures engaged in fighting. This scene depicts perhaps the fight between *dēvas* and the *asuras*.

DASAVATARAS OF VISHNU.

DAŚĀVATĀRAS OF VISHṆU.

INCARNATIONS of divinity are considered to be of three kinds which are respectively called *avatāra*, *āvēśa* and *aṁśa*. What has to be taken as a complete incarnation is designated an *avatāra*, a partial incarnation is more or less temporary in character and is known as *āvēśa*, while the incarnation of a portion of the power of a divine being is characterised as *aṁśa*. Kṛishṇa and Rāma, for instance, are understood to be complete incarnations of Vishṇu and are therefore *avatāras*. Paraśurāma came into the world, it is said, to suppress the haughtiness of the unruly Kshatriyas, for that was the God-appointed mission of his life. This work he finished long before his life came to an end. In fact it is supposed that, being a *chirañjīvi* or ever-living personage, he is still alive. Soon after the completion of the mission of his life, he met Raghu-rāma and handed over his own divine powers to him and retired to the mountain known as the Mahēndra-parvata. The divine power thus possess-

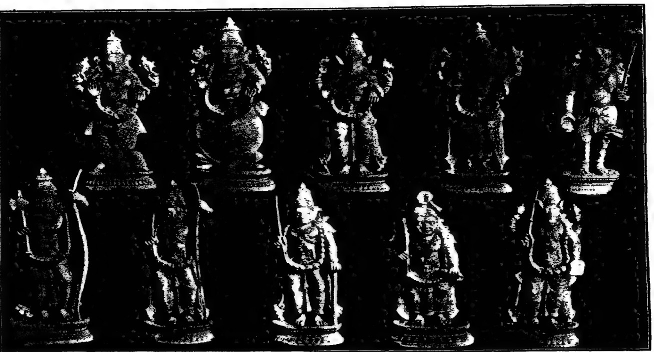
ed by Paraśurāma was with him but for a short time; it was not a life-long endowment; hence his incarnation is considered to be an *āvēśa* or temporary possession. Again, for instance, the *śaṅkha* and the *chakra* of Vishṇu as representing parts and aspects of his power, are conceived to be occasionally ordered by Vishṇu, to be born among men to improve them in their ways and bring about a betterment in their condition. When these emblems of the aspects of divine power are born as embodied beings upon the earth, they become saints and achieve the purpose of their earthly incarnation. Such beings represent the *aṁśas* of Vishṇu. The most commonly accepted and recognised incarnations of Vishṇu are ten in number; and they are declared to have been assumed on ten different occasions by him with a view to destroy certain *asuras* and to set right the wrong done to the world by them. These ten *avatāras* of Vishṇu are Matsya (fish), Kūrma (tortoise), Varāha (boar), Nārasiṁha (man-lion), Vāmana (the dwarf) including Trivikrama, Paraśurāma, Raghurāma, Kṛishṇa, Buddha and Kalki. Some Hindu authorities do not consider Buddha to be an *avatāra* of Vishṇu, and substitute in his place Balarāma, the elder brother of Kṛishṇa, as an *avatāra*.

"Sections 231-233 of the *Matsya-purāṇa* are devoted to the same subject (the incarnation itself

and its results). I give an abstract of the 47th section, in which Vishṇu's incarnations are enumerated. It is here stated that it was in consequence of a curse pronounced by Bhṛigu (as we shall see further on) that Vishṇu assumed most of these forms (*v.* 37). There were twelve conflicts between the gods and *Asuras* (*vv.* 39-52). It is related (*vv.* 58 *ff.*) that on one occasion when Prahlāda had been overcome, and Indra had gained the empire of the three worlds, Śukra, the priest of the *Asuras*, left them and went to the gods. They, however, entreated him not to desert them, when he re-assured them by the promise of his support (*vv.* 60 *ff.*). They were nevertheless attacked by the gods, and again resorted to Śukra, when their assailants left them. Śukra then referred to their former discomfitures, counselled them to wait for a favourable turn of fortune, and declared his intention to resort to Mahādēva and obtain certain sacred texts which would ensure their victory. (*vv.* 65 *ff.*). They then promised the gods to desist from hostilities and to betake themselves to austerities (*vv.* 73 *ff.*). Śukra accordingly went to Mahādēva and asked for texts more powerful than those possessed by Bṛihaspati, the priest of the gods; when the deity directed him to perform a painful rite, imbibing the smoke of chaff (*kaṇa-*

had decreed that all those *Asuras* who should be disobedient to Prahlāda should be slain by men. Vishṇu's incarnations are then enumerated (*vv.* 234-245), *viz.*, (1) a portion of him sprang from Dharma, (2) the Narasiṁha, or Man-lion, and (3) the Dwarf incarnations, which are called the celestial manifestations, the remaining seven being the human incarnations caused by Śukra's curse (*v.* 238). These seven are (4) the *Dattātrēya* (5) *Māndhātri* (6) *Paraśurāma*, (7) *Rāma*, (8) *Vēdavyāsa*, (9) *Buddha* and (10) *Kalki* incarnations. (Eight instead of seven are obtained if, with the Mahrāṭṭi expounder, we understand the beginning of verse 243 to refer to Kṛishṇa). The *Bhāgavata-Purāṇa* gives twenty-two incarnations (i. 3, 1 *ff.*), *viz*: Those in the forms of (1) *Purusha*, (2) *Varāha* or the Boar, (3) *Nārada*, (4) *Nara* and *Nārāyaṇa*, (5) *Kapila*, (6) *Dattātrēya*, (7) *Yajñā* or Sacrifice, (8) *Ṛishabha*, (9) *Pṛithu*, (10) *Matsya, or* the Fish, (11) *Kūrma or* the Tortoise, (12 and 13), *Dhanvantri*, (14) *Narasiṁha* or the Man-lion, (15) *Vāmana* or the Dwarf, (16) *Paraśurāma*, (17) *Vēdavyāsa* (18) *Rāma*, (19 and 20) *Balarāma* and *Kṛishṇa*, (21) *Buddha*, *and* (22) *Kalki*. These last two are represented as future. But the incarnations of Vishṇu are innumerable, like the rivulets flowing from an inexhaustible lake. *Ṛishis*, *Manus*, gods, sons of

PLATE XXXV



THE TEN AVATĀRAS OF VISHNU (Ivory, Trivandram.)

[To face page 193.]

Manus, *Prajāpatis* are all portions of him (*v.* 26)."*

There are here and there references to the *avatāras* of Vishṇu even in the ancient literature of the Hindus; for instance, in *Śatapatha-Brāhmaṇa* it is stated that Prajāpati took the form of a tortoise; similarly the *Taittirīya-Āraṇyaka* mentions that the earth was raised from the waters by a black boar with a hundred hands. All the *avatāras* are more or less directly referred to in the later Sanskṛit works like the *Rāmāyaṇa*, *the Mahabhārata*, *Bhāgavata-purāṇa* and the *Vishṇu-purāṇa*.

Early references to the avatāras of Vishṇu.

The *Mahābhārata* (see *Vanaparvan*, 12, 797 *ff.*) says—"Then the God (*lit.* the Unwinking), kindly-disposed, said to those *ṛishis*, "I am the Prajāpati Brahmā, above whom no being is discoverable: by me in the form of a fish you have been delivered from this danger. [By 'you' here the God Brahmā is meant]." The *Bhāgavata-Purāṇa* gives the following account of the origin of the fish *avatāra* of Vishṇu:—"Being thus addressed by Vishṇurāta, the divine Bādarāyaṇi related the deed of Vishṇu achieved by him in the form of a fish. At the end of the past *kalpa* there

The Matsyavatara.

* Muir's *Original Sanskrit Texts*, p. 156.

was a Brahma, that is, there was a partial dissolution of the universe, in which the earth and other worlds, became submerged under the ocean. Then the powerful Hayagrīva (a *rākshasa*), coming near, snatched away the Vēdas which had proceeded from the mouth of the creator, who from the drowsiness, which had come on through lapse of time, had become disposed to go to sleep. On discovering this deed of Hayagrīva, the chief of the Dānavas, the divine lord Hari took the form of a *saphari* fish and recovered the *Vēdas*.". * This fish *avatāra*, as seen from the above extarcts, was meant to recover the lost Vēdas from the ocean.

Another account of the fish incarnation of Vishṇu is to be found in the *Agni-purāṇa*. Therein Agni addressing Vasishṭha says :—" Listen, O divine sage! while I narrate to thee the different forms which Hari has assumed, in order to punish the wicked and protect the good. Previous to the conclusion of the last Kalpa, at which time the universe was overwhelmed with a deluge, Vaivasvata Manu performed with much devotion a severe *tapas*. One day as he was offering an oblation of water to the *manes* in the river Kṛitamālā, a small fish appeared in his folded hands, which, as he was about to throw into the water said :—' Throw me

* Muir's *Sanskrt Texts*, p. 39, *f.n.*

not into it, O best of men! for I am afraid there of the larger fishes'. On hearing this, Manu placed it in a jar. But the fish increased in size, and said, 'Give me more space'. The king then placed it in a small pond; but it still increasing in size and demanding more room, he threw it into a lake, and at length into the sea, where it in an instant expanded to the size of a hundred thousand *yōjanas*. With astonishment Manu beheld this wondrous change, and then said—'Why O lord! who art Vishṇu Nārāyaṇa, hast thou thus deluded me?' The fish replied—'On the seventh day from this, the universe will be submerged beneath the ocean; do thou, therefore, taking all kinds of seeds and accompanied by the seven Ṛishis, enter into a boat which has been prepared for thee; and during the night of Brahmā fasten it with a mighty snake to my horn.' Having thus spoken, the fish disappeared; and on the foretold day, the sea commencing to exceed its bounds, Manu entered the boat; and instantly there appeared a very big horned fish, to whose horn he fastened the boat. Then Vishṇu repeated to Manu the *Matsya-purāṇa*; and afterwards slew the *asura* Hayagrīva, who had purloined the *Vēdas* from Brahmā".*

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* See *Kennedy's Hindu Mythology*, p. 432.

The image of Matsya may be made either like an ordinary fish, or in a form which is half fish and half man, the upper portion being that of man and the lower that of the fish. The image is generally given four hands, two of which carry the *śankha* and *chakra*, and the other two being held in the *varada* and *abhaya* poses. The human half is generally decorated with all the ornaments generally worn by Vishṇu, and on the head there is the *kirīṭa-makuṭa*.

The Kurmavatara. We have already seen that this tortoise *avatāra* was assumed by Prajāpati, according to the account given in the earlier writings, for creating offspring. In the later works, as for instance, the *Bhāgavata-purāṇa*, it is stated that Vishṇu assumed the form of the tortoise for supporting on its back the mountain employed in the churning of the ocean to obtain the ambrosia for the gods. "In his eleventh incarnation, the Lord, in the form of the tortoise, supported on his back the churning mountain, when the Gods and Asuras churned the ocean" (Bhāg. Pu. 1. 3, 16). The story of the churning of the ocean is well known and needs no description here.

The image of this *avatāra* is generally worked out in a form which is half man and half tortoise, the lower part being that of the tortoise. As in

the case of the fish *avatāra*, this image also has four hands two of which carry the *śaṅkha* and the *chakra*, while the other two are held in the *varada* and *abhaya* poses. The image is adorned with ornaments and with the *kirīṭa-makuṭa* on the head. The image of the Kūrmāvatāra may also be like an ordinary tortoise.

The Varahavatara. One of the earliest references to the earth having been lifted up from the depths of the lower regions by a boar is found in the *Śatapatha-Brāhmaṇa*, wherein it is said that Ēmusha, a boar, raised the earth up. In the *Taittirīya-Āraṇyaka* also the earth is said to have been lifted up by a black boar with a hundred arms: (*varāhēṇa krishṇēna śata-bāhunā uddhṛitā*) The *Rāmāyaṇa*, in describing the origin of the earth mentions incidentally the uplifting of the earth by the boar-incarnation of Vishṇu. Vasishṭha speaking therein about the origin of the worlds, says that in the beginning all was water out of which the world has been formed and that out of that water, arose Brahmā, the self-existent, who became a boar and lifted up the earth. According to the *Rāmāyaṇa* therefore the uplifter of the earth was Brahmā and not Vishṇu. In the *Bhāgavata-purāṇa* it is said that with a view to create the universe, the Lord of Sacrifice became desirous of lifting up the

earth, which had sunk into the lower regions, and assumed the form of the boar. Here the act of lifting up the earth is attributed to Vishṇu.

The *Vishṇu-purāṇa*, the *Linga-purāṇa* and the *Garuḍa-purāṇa* mention Brahmā as the uplifter of the earth from the ocean: but they at the same time identify Brahmā with Vishṇu. The *Vishṇu-purāṇa* gives the following account of this incarnation:—"At the beginning of the *kalpa*, that divine Brahmā, Lord of the Prajāpatis who had the nature of Nārāyaṇa, created living beings. At the close of the past (Pādma-)*kalpa*, Brahmā, the Lord, endowed predominantly with the quality of goodness, awoke from his night-slumber and beheld the universe void. He is the Supreme Lord Nārāyaṇa, who cannot even be conceived and exists in the form of Brahma, the deity without beginning, the source of all things. This Lord of Prajāpatis discovering by intuition,—when the universe had all become one ocean,—that the earth lay within the waters, and being desirous to raise it up, assumed another form. As he had formerly, at the commencement of previous *kalpas*, assumed the shapes of the fish and the tortoise, (so now), He entered into the body of a boar,—a form composed of the Vēdas and the sacrifice,—this Lord of Creatures, who throughout the entire continuance of the world re-

mains fixed, the Universal Soul, the Supreme Soul, the Self-sustained Supporter of the Earth, hymned by Sanaka and other saints residing in the Janalōka, (therefore He) entered the water. Beholding Him then descend to Pātāḷa, the Goddess Earth, bowing down prostrated herself in devotion and sang the praise: 'Reverence O bearer of the Shell and Club, to Thee who art all things: raise me today from this place: by Thee I was formerly lifted up.... Having swallowed the universe, when it becomes one ocean, doest Thou O Gōvinda, sleep. Thou who art meditated upon by the wise. No one knows that which is Thy form: the gods adore that form which Thou assumest in Thy incarnations. Worshipping Thee, the Supreme Brahmā, men desirous of final liberation attain their object. Worshipping Thee, the Supreme Brahman, who shall obtain liberation without adoring Vāsudēva? . . . . Thou art sacrifice, Thou art the *vashaṭkāra* (a sacrificial formula), Thou art the *ōṁkāra* (the mystic syllable *Ōm*), Thou art the fires.' . . . Having been thus celebrated by the Earth, the glorious Upholder of the Earth, with a voice like the chanting of the Sāmavēda, uttered a deep thundering sound. Then the great boar, with eyes like the expanded lotus, tossing up with his tusks the earth which resembled the leaf of the blue lotus, rose up from the lower

regions like a great blue mountain. . . . . . (The boar was then lauded and praised by Sanandana and other saints in a hymn, in which various members of his body are compared in detail to various materials and implements used in sacrifice. See Wilson's *Vishṇu-purāṇa*, 2nd ed. i., *pp.* 63 *ff.*) . . . . On having been thus hymned in praise, the Supreme Soul, the Upholder of the Earth, lifted the earth up quickly, and placed it upon the great waters. Resting upon this mass of waters, like a mighty ship, the earth does not sink, owing to the expansion of its form". Compare *Mahābhārata*, iii., 10, 932, *ff.*

"The *Liṅga-purāṇa*, which is of the Śaiva variety of *purāṇās*and has not, as such, any interest in glorifying Vishṇu, describes Brahmā as the deity who assumed the form of the boar. (part, i. 4, 59 *ff.*) 'In that night, when all things moveable and immoveable had been destroyed (and became absorbed) in the universal ocean, Brahmā slept upon the waters; and beholding the universe void, Brahmā, chief among the knowers of the Vēdas, then resolved to create'. Having assumed the form of a boar, this eternal god taking up the earth, which was overflowed by the waters, placed it as it had been before."

The *Agni-purāṇa* informs us that there was a chief of the Asuras, named Hiraṇyāksha, who

vanquished the gods and took possession of their heavenly capital, and that the gods had recourse to Vishṇu, who, to help them, assumed the form of a boar and slew the demon Hiraṇyāksha. In the later writings, this boar *avatāra* is treated exclusively as one assumed by Vishṇu; and the *āgamas* and *tantras* also attribute this incarnation to Vishṇu. Let us now turn our attention to the description of this *avatāra* of Vishṇu as found in the various other works. These sculptured figures comprise three different conceptional types of the *avatāra*, namely, (i) Bhūvarāha, Ādivarāha or Nṛivarāha, (ii) Yajñavarāha and (iii) Praḷayavarāha. These will be dealt with in order.

Bhuvaraha, or Adivaraha.

The figure of Bhūvarāha should have, according to the *Vaikhānasāgama*, the face of a boar in association with the body of a man. It has four arms, two of which hold the *śaṅkha* and the *chakra* as usual. The right leg should be slightly bent and be made to rest upon the jewelled hood of the mythical serpent Ādiśēsha, who must be sculptured as in company with his wife. Of the remaining two hands, the left hand should be shown as supporting the legs of Bhūmidevi, seated on the god's bent right leg, with her own legs hanging down, while the right hand has to be thrown round the waist

of his same goddess. The boar-face of the god should be slightly tilted up so as to make the muzzle approach the bosom of the goddess as though he is engaged in smelling her. The colour of the image of Varāha-Vishṇu is represented by the darkness of twilight. The associated figure of Bhūmidēvī should have her hands in the *añjali* attitude. She should be decked with flowers and dressed in clothes and should be adorned with all suitable ornaments. Her complexion has to be black. Her face should be slightly lifted up and turned towards her lord, and should be expressive of shyness and joy. The top of her head should reach the chest of the figure of Varāha, and her image should be made in accordance with the *pañcha-tāla* measure. Such is the description given in the *Vaikhānasāgama*.

The *Śilparatna* gives a slightly different description. Nṛivarāhamūrti or the man-boar image of Vishṇu should have, according to this authority, in its hands the *gadā* and the *padma* and carry Bhūmidēvi on the tusk. One of its feet should rest upon the serpent Ādiśēsha and the other on a tortoise. Or, the goddess might be shown as seated upon the left elbow of the Varāha, with a *nīlōtpala* flower in her hand. Her face should have eyes which are expressive of wonder. One of the two right hands

of this Varāha image should be made to rest upon the hip. The *Śilparatna* further says that instead of the Varāha being half man and half boar, it may be worked out wholly as a boar with a thick snout, broad shoulder-blades, long tusks and a big body covered with up-turned bristles.

The *Agni-purāṇa* gives very nearly the same description of the image of Varāha-Vishṇu. But it adds that the right hand should carry the *śaṅkha* and the left hand either a *padma* or the figure of Lakshmī. In this latter case, the figure of Lakshmī should be shown as seated upon the left elbow of the god and the figures of Bhūmi and Ādiśēsha are to be near his feet. The *Agni-Purāṇa* says that the setting up of the Varāhamūrti for worship brings to one emancipation from *saṁsāra*.

The *Vishṇudharmōttara* also gives the same description with a few additional details. In describing Ādiśēsha, it states that that serpent should be sculptured as possessing four arms, a hood ornamented with jewels and eyes expressive of wonder; the face of Ādiśēsha should be slightly lifted up as if indicating a desire to see the Lord. Two of Ādiśēsha's hands are to be in the *añjali* pose, while the other two should carry the *hala* and the *musala*. He should assume the attitude of the *ālīḍhāsana*. The same authority adds

further that the image of Nṛivarāha may be also sculptured seated like *Kapila* in the *dhyāna* attitude ; or the hands may be so placed as if offering *piṇḍas* ; or, the whole figure may be sculptured exactly like a boar shown to live in the midst of *asuras*. When the image is represented like a full boar, it should be, as when associated with Śiva as the Liṅgōdbhavamūrti, shown to be digging the earth. According to the *Vishṇudharmōttara*, again, the philosophic import of this *avatāra* is the defeat of ignorance embodied in the shape of Hiraṇyāksha by Eternal Wisdom and Almighty Power incarnated as Varāha-Vishṇu.

Yajnavaraha.

This form of the Varāhamūrti has to be of white complexion, and should have four arms, two of which are to carry the *śaṅkha* and the *chakra* ; the figure should be seated upon a *siṁhāsana*, with the right leg hanging down and the left resting upon the seat ; it should be clothed in yellow garments and adorned with various ornaments. On the right side should be seated the figure of Lakshmī having the golden yellow colour. Her left leg should be bent and kept resting upon the seat, while the right should be left hanging. Her left hand should carry a lotus and the right hand should be resting on the seat. On the left of Yajñavarāhamūrti, there

should be seated Bhūmidēvī of dark complexion, with her right leg bent and resting upon the seat and the left leg hanging down. In her right hand she should hold a *nīlōtpala* flower and the left hand should rest upon the seat. The face of this goddess has to be slightly turned towards the god and should be expressive of surprise.

Pralaya-Varaha. This type of the image of Varāha-Vishṇu has to be seated upon a *simhāsana*, with the right leg hanging down, while the left one is bent and kept resting on the seat. This image should have four arms, in two of which the *śaṅkha* and the *chakra* have to be carried, while the front right hand should be in the *abhaya* pose and the front left hand be resting upon the left thigh. The complexion of Praḷaya-Varāha has to be blue; and the image is to be clothed in yellow garments and decked with all the usual ornaments.

On the right of Pralaya-Varāha and on the same seat should be placed his consort, Bhūmidēvi, with the right leg hanging down and the left bent and made to rest on the seat. She has to be dark in complexion and should be wearing all her suitable ornaments; in her left hand there should be an *utpala* flower, and her right hand should be resting upon the seat. She must be made to look at her lord with amazement which is clearly visible in her eyes.

It is said that when Vishṇu gave up his boar-form and returned as Vishṇu, to his own heavenly abode known as Vaikuṇṭha, Śiva took the long tusk of the discarded animal-body and used it as an ornament.

Such are some of the descriptions of the several forms of Varāhamūrti as given in the *āgamas* and *tantras*. The peculiarities of the actual sculptured forms, which are represented in the illustrative plates, deserve to be noticed. One prominent feature of the Varāha images printed in the Pls. XXXVII to XLI is that they are all facing the proper left and have the Dēvī resting upon the bent left leg, the hanging legs of this Dēvī being held by the right hand of the god himself. The figures on Pls. XXXVI to XXXVIII and figs. 2 and 3 on Pl. XXXIX possess an attitude which suggests that they are about to jump up; and this peculiarity of attitude is demanded in fact by the Sanskṛit authorities. In Pl. XXXVII alone, is the Dēvī carried by Varāha in the palm of the hand; and she is there standing, not sitting, as required by the *āgamas*. Pl. XXXVI is an elaborate piece of sculpture wherein the central figure, Varāha in company with the Dēvī, is flanked on the sides by Brahmā and possibly Śiva, the former standing on the left, and the latter on the right. On a close examination of

the figure on the left, it may be seen that it has three faces and four arms. The figure of Brahmā holds a *kamaṇḍalu* in the lower left hand, the other left hand being placed in what is known as the pose of praise; the upper right hand is held in the *kaṭaka* pose and the lower right hand is made to rest upon the hip. The cloth is worn in the *upavīta* fashion. Up above the head of Brahmā is given a figure which is probably Chandra with the hands held in the *añjali* pose and facing Varāha. To the left of Brahmā is seen a person wearing the *jaṭā-makuṭa*; and he appears to be a male likely to be the *ṛishi* Nārada, for, in front of him and near his hand is seen the handle of a *vīṇā*, which is a musical instrument characteristically associated with this sage.

The large figure to the right of the central Varāha in Pl. XXXVI wears the *jaṭā-makuṭa* and is standing with his hands which are apparently in the *añjali* pose. The statement that this image may be that of Śiva is based only on the relative size of the figure and its *jaṭā-makuṭa*. The height of this figure is exactly equal to that of Brahmā; both these figures of Brahmā and Śiva come up to the shoulders of Varāha; and this is the height which is generally prescribed in Saṅskṛit works on iconography for the principal ones among the atten-



Varāha-Panel: Stone: Mahābalipuram.

[To face page 136.]

dant deities. There are however some dfficulties in the matter of this identification; this figure has only two arms, which is uncommon for Śiva in the sculptures of the period; secondly, Śiva and Brahmā are rarely, if at all, shown as adopting the *añjali* pose of the hands and with bowed head; even when they are sculptured as attendant deities, their hands are usually shown in the pose of praise; thirdly, there is in front of this figure a *vīṇā*, with a crooked handle and the gourd resonator, evidently belonging to the being whom the figure represents, and indicating that it may well be a *ṛishi*. Up above this figure, which may be of Śiva, there is the figure of Sūrya in the *prabhāmaṇḍala* worshipping Varāha with folded hands. The form of Sūrya, like that of Chandra, is here represented only up to the middle of the body, the lower portion being left unsculptured; this is meant evidently to suggest that they are up and unsupported in the sky.

To the right of what we have supposed to be the figure of Śiva stands a female figure, with her hands folded in the *añjali* pose and her feet immersed in water: her head is adorned with a *karaṇḍa-makuṭa*. She is the goddess of earth Bhūmidēvī, just rescued from the ocean. Under the right foot of Varāha is Ādiśēsha, with a five-headed *nāga* hood on the head. He has also his

hands in the *añjali* pose and is worshipfully looking at the great deliverer of the earth with uplifted head. Half of his body is plunged in water, which is represented in the sculpture in the usual conventional manner with lotuses and waves, although the lotuses are of course out of place in the ocean. The execution of this elaborate panel is very artistic, and the proportion of the various figures is effective and appropriate. The drapery is arranged in quite a natural fashion and is very becoming. The big tusks and the powerful snout of the boar are intended to indicate great strength and terrific power.

Pl. XXXVII represents a group of images found in No. III cave at Bādāmi. In it great prominence is naturally given to the principal figure of Varāha. The attendant deities Brahmā and Śiva are shown with their consorts on the proper right and left of the central Varāha, and certain *dēvas* are shown as sailing in the air Both Brahmā and Śiva have one of their hands held up in the pose of praise At the foot of Varāha is Ādiśēsha's wife; on the proper left is standing erect Ādiśēsha himself, and on the proper right is an attendant woman holding the *chauri*. This piece of sculpture is about a century older than the one at Mahābalipuram shown in Pl. XXXVI.



Bhūvarāhamūrti: Stone: Bādāmi.

[To face page 140.]

PLATE XXXVIII.

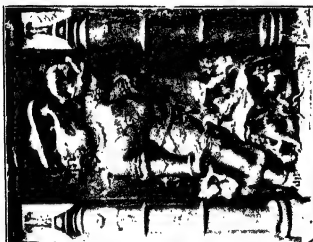


Varāha : Stone : Rajim, Raipūr District, Central Provinces.

PLATE XXXIX.



(Fig. 1.) Varāha : Stone : Nāgalapuram.



(Fig 2.) Varāha : Stone : Phalodi, Iodhpur District, Marwar.



(Fig. 3.) Varāha : Stone : Calcutta Museum.

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Pl. XXXVIII and the fig. 2 on Pl. XXXIX represent images which are more or less of the same age as that on Pl. XXXVI; they do not seem to be far removed, in point of time, from the early Chālukya-Pallava period. The first of these is sculptured in great detail and with a characteristic vigour that is truly artistic. This figure of Varāha has four arms, and is seen to carry the Dēvī on one of the left elbows; this associated left hand and the corresponding right hand are clasped, while the other left hand is made to rest on the bent leg so as to be suggestive of the support needed to bear the weight of the goddess. The sculptor has strayed a little from his authorities in representing Ādiśēsha as supporting Varāha's two feet in the two palms of his hands instead of on the hood. This Ādiśēsha is in the attitude of *ālīḍhāsana*. A whole world of Nāgas is sculptured in the adjacent slab, showing all the Nāgas as engaged in the act of reverencing Varāha with their hands held in the *añjali* pose. The wriggling snake-halves of the bodies of these Nāgas and Nāgiṇīs make their life and activity manifest in a remarkable manner. Fig. 2, Pl. XXXIX represents a remarkable piece of art. The happy proportion of the parts of the body of Varāha, the delicate poise of the image, the minutely carved ornaments, the

sculpturing of the Nāgas underneath an expanded lotus leaf so as to be suggestive of the *pātāḷa-lōka*, which is the abode of these beings, all these and many more features in the workmanship stamp the artist as a real master of his craft. That to this vigourous and highly powerful Varāha, the supporting of a Dēvī is like child's play, becomes patent by the ease with which she is shown to be held on his bent left hand. Another point which is artistically noteworthy is that the lotus leaf on the head of Varāha, which with its concave side turned down, serves as an umbrella, and indicates the god to be just rising up from the ocean. Alike for its effect and for its execution, this image is remarkable and praiseworthy.

Next in point of time is the image represented as fig. 3 on Pl. XXXIX. There is nothing very peculiar in it, except that it shows that the same rules of iconography must have been applied to the image of Varāha in Bengal as in Bombay and Madras.

Figs. 1 on Pl. XXXIX and that on Pl. XL represent comparatively recent productions, and both of them belong to Madras. The latter is a bronze image preserved in the Museum at Madras, and the former is a stone image to be found in the Vishṇu temple at Nāgaḷāpuram in



Varāha: Bronze: Madras Museum.

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PLATE XLI.



(Fig. 1). Lakshmi-Narasimha. Bronze: Madras Museum.



(Fig 2). Varāha Stone Belūr.



(Fig. 3). Lakshmi-Narasimha: Bronze. Madras Museum.

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the North Arcot district. They have very similar characteristics; neither of them is in the attitude of jumping; both are shown to be calmly standing on the right leg which is firmly set on the pedestal; the left leg is bent and is supported on the hood of Ādiśēsha; the two upper hands carry the *śaṅkha* and the *chakra* as usual; the lower left hand is thrown round the Dēvī so as to support her in the seated position, and the lower right hand is in the *abhaya* pose. Here we may also notice the arrangement of drapery and the mechanical way in which the *yajñōpavīta* and the other ornaments are arranged on the figures as characteristic features of later art. It is easy to observe in the bronze Varāhamūrti of the Madras Museum that the image-making art had distinctly decayed at the time of its casting.

Fig. 2, Pl. XLI. is the representation of an image which belongs to the Chennakēśava temple at Bēlūr in the Mysore province. The characteristic details of ornamentation, the minute and clearly traceable workmanship in the carving, the excellent and beautiful, though conventional, sculpturing of the various figures marks this Varāha image as belonging to one of the most attractively artistic schools of a late period. We see Varāha here with twelve hands, in the right six of which he carries

the *śūla*, thrust into the body of Hiraṇyāksha, the *aṅkuśa*, the *ghaṇṭa*, the *khaḍga*, the *chakra* and the *bāṇa* in the order from below: in two of the left hands a fruit (lemon) and the *khēṭaka* are seen, and something which is held in the third left hand is not capable of being made out from the photograph; the fourth left hand gives support to the hanging leg of the Dēvī, while the fifth carries the *śaṅkha* and the sixth is held in the *vismaya* pose. This Varāha is treading upon two *asuras*,—notice their round eyes and tusks, and also the sword and shield in their hands,—who are shown as lying crushed under the feet of the deity. In front stands Bhūmidēvī, whose head has been unfortunately broken away, with her hand in the *añjali* pose.

There is an orthodox explanation of the symbolism underlying the boar *avatāra* of Vishṇu given in the *Pādma-purāṇa*. The *Vāyu-purāṇa* also gives the same passage word for word. In them it is stated that the sacrifice (*yajña*) is as a whole symbolised by the boar, and that its various limbs represent the limbs of the sacrifice. The grunt of the boar corresponds to the *Sāma-ghōsha* and the four legs are the four *Vēdas*; the tusk is the *yūpa-stambha* (the sacrificial post); the tongue stands for *agni* (the sacrificial fire) and the bristles constitute *darbha* grass; the head is the *Brāhman* priest, the

bowels form the *Udgātṛi* priest, and the genital organ constitutes the *Hōtṛi* priest required to officiate in the sacrifice. The two eyes of the boar are said to be emblematic of the day and the night, and the ornaments in its ear are taken to represent the *Vēdāṅgas.* The mucous flow from the nose is the ghee, which is delivered into the fire by the spoon (*sruva*) consisting of the snout (*tuṇḍa*). *Prāyaśchitta* is represented by the Varāha's hoofs and their knees stand for the *paśu* (the animal victim). The air breathed is the *antarātman*, the bones of the boar constitute the *mantras*, and its blood is the *sōma* juice. The *vēdi* (the altar) is symbolised by the shoulders of the boar and the *havis* is its neck. What is called *havya-kavya* is represented by the rapid movements of the boar; the *dakshiṇā* fee paid to the priests is its heart. The wife of the sacrificer is its shadow, while the whole body of the animal is taken as representing the sacrificial chamber. One of the ornaments on the body of the boar is made to represent the ceremony called *pravargya.*

Narasimha. Kaśyapa-prajāpati begot by Diti two sons named Hiraṇyāksha and Hiraṇya-kaśipu. The former of these received certain boons from Brahmā, which made him notably powerful; and he thereupon began to sub-

jugate the gods and tease them. The gods in their new affliction, complained to Brahmā and sought his help to overcome the troublous might of the *asura* Hiraṇyāksha. Then Brahmā, together with the doleful gods, approached Vishṇu and implored him to deliver them from the troubles caused by the *asura*. In response, Vishṇu created a strong warrior, whom he sent with Garuḍa and a few other assistants to vanquish Hiraṇyāksha; but they could not succeed in their endeavour to do so. Then Vishṇu himself proceeded against the demon, when he was opposed by Hiraṇyākaśipu, his son Prahlāda and a host of other *asuras*. In the struggle that ensued, the *asuras* were overpowered and Prahlāda realised that his father's great opponent could be none other than the Supreme God, and entreated his father and all his allies to give up the impossible contest. All the good advice of Prahlāda proved to be of no avail, and Hiraṇyakaśipu persisted in carrying on the war with Vishṇu. The result was that Vishṇu became angry and tore the *asura* Hiraṇyakaśipu to pieces. On seeing this, the other *asuras* ran away. Such is the brief account found in the *Kūrma-purāṇa* about the Narasiṁhāvatāra or the man-lion incarnation of Vishṇu. It is easily seen that it does not give us the circumstances under which Vishnu had to

assume the curious form of the man-lion. The *Saura-purāṇa* follows the *Kūrma-purāṇa* in stating that Prahlāda himself opposed Vishṇu at the beginning but later on became devoted to him on seeing his divine valour and making out therefrom that he must surely be the Lord of the Universe.

We are also informed in the Puranic legends that Hiraṇyāksha and Hiraṇyakaśipu were in fact Jaya and Vijaya, the two door-keepers of Vishṇu who, having incurred the displeasure of their master, were cursed by him to become incarnated as *asuras* and to turn out to be his enemies in a number of births. In one of these they were born as Madhu and Kaiṭabha, in another as Hiraṇyāksha and Hiraṇyakaśipu; in the *Mahābharāta* period they were Śiśupāla and Dantavakra.

The name Hiraṇyakaśipu is derived in the *Vāyu-purāṇa* from the following legend. Once Kaśyapa was performing a sacrifice, and his wife Diti was in an advanced stage of pregnancy. Kaśyapa had several costly gifts for the sacrificial priests; and one of them was a gold-plated wooden seat for the *hōtṛi* priest. It was kept covered with *kuśa* grass. As the sacrifice was going on, Diti gave birth to a son; and the baby, as soon as it was born, walked straight to the place of sacrifice and there sat upon the gold-plated seat and began

to repeat the Vēdas and the Purāṇas. The performers of the sacrifice were exceedingly pleased with the child and called him Hiranyakaśipu and prophesied that he would become very powerful.

According to the *Pādma-purāṇa* Prahlāda was a Brāhmaṇa in his previous condition of existence; and though now born as the son of Hiraṇyakaśipu, he still retained his old and ardent devotion to Vishṇu. The father, of course, did not like that his son should be a devout adorer of his mortal enemies, the gods; and with the object of getting rid of such a misbehaving and undesirable son, he subjected him to various forms of cruel treatment. But Prahlāda, by the grace of Vishṇu, remained quite unscathed, and began to preach, with even greater earnestness than before, the doctrine that Vishṇu was the omnipresent, omniscient, omnipotent God who filled all space and reigned everywhere as the Supreme Lord. Then once Hiraṇyakaśipu, in a fit of exasperation, asked his son why, if Vishṇu was omnipresent, he did not see him in the pillar of his hall. Thereupon Prahlāda struck the pillar with his fist, and according to another account, Hiranyakaśipu himself angrily kicked the pillar, and at once Vishṇu came out therefrom half-man and half-lion, and tore Hiraṇyakaśipu to pieces.

It is said that Hiraṇyakaśipu had, in his earlier life adored Brahmā and obtained from him boons to the effect that he should be so invulnerable as not to be killed by man or beast; that he should not die either in the day or in the night, that he should not die either in the day or in night, side it and that no weapon of any kind should injure him. After he obtained these boons he naturally became haughty and irrepressible in his worrying behaviour towards the gods, and it became imperative that he should be killed. But at the same time the boon conferred by Brahmā on him had to be respected. Consequently Vishṇu assumed the from of a man-lion, and tore Hiraṇyakaśipu with the claws at the time of lingering twilight forming the junction between day and night, himself being seated upon the doorsill of the mansion of Hiraṇyakaśipu. It is obvious that, in so causing the death of the *asura*, not one of the boons bestowed on him by Brahmā was counteracted and shown to be futile. This account given in the *Pādma-purāṇa* is substantially in agreement with what is found in the *Vishṇu-purāṇa* and some other Purāṇas also.

The images of Vishṇu as Narasiṁha are of two kinds, namely, the Girija-Narasiṁha and the Sthauṇa-Narasiṁha. The first kind consists

generally of a single figure, which should be shown seated on a *padmāsana* in the *utkuṭika* posture, the forelegs being maintained in the required position by the *yōga-paṭṭa* belt going round them and the back of the body. The conception underlying the name Girija-Narasiṁha is that the lion comes out of a mountain cave. Kēvala-Narasiṁha is another name by which this single image of Vishṇu as man-lion is called; and it may have either two or four arms. In the latter case, the upper right hand should hold the *chakra*, and the upper left hand the *śaṅkha*, and the two other hands being stretched forward and supported on the knees. This form of the image of Narasiṁha is often designated as the Yōga-Narasiṁha. (See Pl. XLII). The colour of this form of the image of the man-lion Vishṇu should be crystal white. The *Śilparatna*, however, gives a somewhat different description, and says that the *chakra* and the *śaṅkha* should be shown, near the two out-stretched hands and that the other two hands should carry the *gadā* and the *padma*.

Sometimes Girija-Narasiṁha is represented as seated upon a *siṁhāsana* with the right leg hanging down and the left folded and made to rest upon the seat. The image generally has four arms, and the back right and left hands carry the *chakra* and



Kevala Nārasimha : Stone : Haḷōbīḍu.

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seated image with four arms. In the two back hands there should be the *śaṅkha* and the *chakra*; the front right hand should be in the *abhaya* or the *varada* pose, and the corresponding left hand should be made to rest on the thigh. The left leg has to be folded and supported upon the *siṁhāsana* while the right leg should be hanging down. The neck of this type of Narasiṁha should be covered with a thick mane; the colour of the image should be white and that of the garment red. There should be sharp curved teeth made distinctly visible in the mouth of the man-lion.

In a second manuscript of *Vaikhānasāgama* a somewhat different description of the image of Sthauṇa-Narasiṁha is given. According to this description the image may have twelve or sixteen hands, and there should be three bends in the body (*tribhaṅga*). On the left thigh thereof Hiraṇya-kaśipu should be stretched out with the belly being ripped open by two of the hands of Narasiṁha. One of the right hands should be in the *abhaya* pose, and another has to carry a sword so as to make its point reach up to the *kuṇḍala* in the ear. One of the left hands of Narasiṁha should hold the *makuṭa* of Hiraṇyakaśipu, and another should be shown as lifted up for administering a blow to the demon. The legs of the *asura* are to be taken hold

śaṅkha respectively. The front right hand has to be shown in the *abhaya* pose, and the front left hand as resting upon the hip in the *kaṭyavalambita* pose. While the colour of this form of the image of Narasiṁha is required to be white, the colour of the garments has to be red. Moreover the image should be adorned with all suitable ornaments, and on the head the *karaṇḍa-makuṭa* should be worn. On the right of such Narasiṁha there should be the image of Lakshmī seated on the same seat, but with her left leg folded and made to rest upon the seat, and the right leg hanging down. In the left hand this goddess should carry a lotus; and her right hand should be made to rest upon the seat. The image of Bhūmidēvī should be shown seated on the left of Narasiṁha, with her right leg folded and made to rest on the seat, while the left leg is made to hang down. In the right hand of this goddess there should be shown the *nīlōtpala* flower, and the left hand should be shown as resting upon the seat. The colour of the image of Lakshmī has to be golden yellow, and that of Bhūmidēvī has to be dark. Both the goddesses should be adorned with all appropriate ornaments.

The conception underlying the name Sthauṇa-Narasiṁha is that the lion in this case comes out of a pillar; and this Sthauna-Narasiṁha is also a

of by a right hand, and two other hands, one right and one left, should be lifted up to the ears of the image and be holding the drawn out entrails of Hiraṇyakaśipu in the form of a garland. The figure of Hiraṇyakaśipu should be sculptured so as to indicate that he has been attempting to kill his opponent, and be for this purpose armed with a sword and a shield. As if to appease the highly excited wrath of Narasiṁha while engaged in destroying this demon, Śrīdēvī, Bhūdēvī, Nārada with his *vīṇā* and Prahlāda with his hands in the *añjali* pose should all be shown as standing on his right and left. Above these should be sculptured Indra and the other Lōkapālas with their hands in the *añjali* pose.

If the figure of Narasiṁha is sculptured with only eight hands, two of them should be employed in tearing open the belly of Hiraṇyakaśipu, while four others should carry the *śaṅkha*, the *gadā*, the *chakra* and the *padma*. The remaining two should be holding the drawn out entrails of Hiraṇyakaśipu garland-wise. The neck of the image must be thick; the shoulders and the hip must be comparatively large in size and the abdomen as well as the waist must be notably thin. The whole of the image should be painted golden yellow, yellowish brown, blue or scarlet red. The *Vishṇudharmōt-*

The Śaiva accounts state that Narasiṁha, after killing Hiraṇyakaśipu, grew arrogant and harsh. Śiva thereupon assumed the form of a *śarabha*, a mythical creature held to be partly bird and partly the beast lion, tore up Narasiṁha and wore his skin as a garment, using his face as an ornament on the chest.

In illustration of the descriptions given above, one picture of the Kēvala-Narasiṁha, which is the same as the Yōga-Narasiṁha, and two of the Sthauṇa-Narasiṁha have been given; and six other pictures which do not correspond to the descriptions are also reproduced here. The figure of Kēvala-Narasiṁha (PL. XLII) is the principal image in the Narasiṁha temple near Haḷēbīḍu. In it, it has to be noticed that the two up-turned hands carry the *śaṅkha* and the *chakra*, but not the *gadā* and the *padma* as required by the *Śilparatna*. In respect also of having the *śaṅkha* and the *chakra* sculptured near the two hands made to rest upon the knees, this image differs from the description given in the *Śilparatna*. The workmanship leaves nothing to be desired. The rigid posture, representing the unshakable firmness of the mind of the *yōgin* and showing a very strict adherence to all the prescribed details is in fact wrought so beautifully that no praise can be too much in

PLATE XLIII.



Standing figure of Kēvala-Nārasimha: Stone: Bādāmi.

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appreciation of the skill and ability of the sculptor. In the *prabhāvali* surrounding the image, there are sculptured the ten *avatāras* of Vishṇu. The *padmāsana*, upon which Kēvala-Narasiṁha is required to be seated, is here absent; and instead of it we have only a raised seat placed upon a well designed pedestal, in front of which the Garuḍa-lāñchhana or the Garuḍa-emblem is worked out to indicate that the deity resting on the pedestal is Vishṇu.

Strictly speaking Pl. XLIII also, illustrates a form of Kēvala-Narasiṁha. Here we have a standing image instead of the sitting one as required by the books. The *śaṅkha, chakra, gadā* and *padma* are sculptured in human form as Āyudha-purushas and are not to be found in their real condition. Above the two uplifted arms of the man-lion image are to be seen the personified Śaṅkha and Chakra, hovering, as it were, while near the *gadā*, on which the man-lion is leaning, there stands the slender-waisted goddess representing the Gadā; and to the right of and near the leg of Narasiṁha stands the personified Padma. This is indeed an admirable piece of sculpture, rich in details, correct in pose and possessed of true proportions. The face is that of a real lion and not, as in Pl. XLII that of a conventional form of the animal with pointed ears and stiff and straight mane.



Sthauṇa Nārasiṁha: Panel-Stone: Ellora.

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Sthauna Nārasiṁha: Stone: Dāḍikkombu.

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Narasiṁha is here shown in the pacific mood, and the calm expression on the face is very well brought out. The ornaments are all minutely carved and unmistakably bring to light the great skill of the artist.

Over the head of the central man-lion image, we see the images of Brahmā and Śiva with those of their consorts, floating in the air praising and glorifying Narasiṁha. This piece of sculpture is found in Cave No. III in Bādāmi.

We do not as yet know what the written authority is, on which Narasiṁha with Hiraṇyakaśipu, as depicted in Pls. XLIV and XLV, is based. That these two pieces of sculpture, one found in Ellora and the other in distant Dāḍikkombu near Dindigal in South India, should exhibit so nearly the same main features, clearly indicates the existence of an authoritative description in some work bearing upon the formation of images and forming the basis of these productions of interest and value. In both these we see that Narasiṁha is shown as advancing towards Hiraṇyakasipu from the right, as the latter approaching in a defiant attitude, with the sword lifted up to strike the adversary; in both Narasiṁha is made to take hold of the body of Hiraṇyakaśipu so as to overpower him; moreover one of the right hands of Narasiṁha in each of the sculptures is

held up as if he is going to deal a blow to the enemy with the open palm of that hand. The same objects are found in the hands of Narasiṁha in both the sculptures, namely, *śaṅkha*, *chakra*, *khaḍga* and *khēṭaka*; and again one of the hands is, in relation to both the images, in the *abhaya* pose. Although based on the same authority, the two pieces of sculpture are very dissimilar in respect of their artistic merit. The conventional lion's face, the conical *kirīṭa*, the expressionless attitude, the straight mechanically arranged mane and other such inartistically executed details in the Dāḍikkombu image proclaim its positive inferiority. This and the images represented by the figures on Pls. XLVI and XLVII belong to the period of the Nāyakas of Madura (16th and 17th century A. D.) when the sculptor's art was in South India at its lowest ebb. The Dāḍikkombu image is indeed in a marked contrast with that of Ellora in almost every respect. In its workmanship it is decidedly inferior and the artist was obviously utterly lacking in imagination. The sculpture at Ellora, on the other hand, is full of expression and suggestive of energy and vigorous action; the attitude of Narasiṁha indicates, in a manner, the *ālīḍhāsana*; the face of a real lion, with the curling mane and the delicately sculptured *kirīṭa*, tend to enhance



Sthauṇa Nārasiṁha: Stone: Dāḍikkombu.

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Sthauṇa Nārasiṁha: Bronze. Madras Museum.

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the artistic effect of the whole piece. The hand thrown on the shoulder of Hiraṇyakaśipu keeps him literally at an arm's distance; a second hand catches hold of his crown and renders him motionless, while a third by tightly gripping the sword-carrying hand of Hiraṇyakasipu, completely disarms and overpowers him. The master touch of the work of the artist may be seen in the way in which the interlocking of the leg of Narasiṁha with that of Hiraṇyakaśipu is carried out. The sculptor has obviously intended to suggest the divine nature of Narasiṁha by making his two feet rest upon two *padmas* or lotuses. The arrangement of the drapery is also well worked out and artistic. The defiant mood of Hiraṇyakaśipu is very well brought out in the haughty smile on his countenance.

Nevertheless, it has to be observed that degeneration in the art was evidently already setting in; and in proof of this we may note the conventional form of the jaw of the lion, and also of its ears which are ornamented, pointed in shape, and are shown to rise immediately above the jaw. From an examination of the sculptor's work itself, it may be easily made out that the image of Narasiṁha found at Bādāmi is very much older than that which belongs to Ellora.

The bronze figure of Narasiṁha at the Madras Museum (Pl. XLVII), evidently belongs to a very late period, as it is strictly conventional in all its details. The artist has obviously aimed at complete symmetry, and the disposition of the hands on both sides is such as to make them balance one another well in effect. Though so conventional in conception and execution, it is far from being a discreditable piece of work. The abnormally large tusks shown in front in preference to the sides, the tracing of the *nāma* mark on the upper mane, the curiously shaped eyes and ears, and the disproportionally small *kirīṭa* are all characteristic features denoting the later period of sculpture and casting in South India. It is well worth comparing this image with that found at Dāḍikkombu (Pl. XLVI).

Lakshmi-Narasimha.

Figures 1 and 3 on Pl. XLI represent Lakshmī-Narasiṁha. These two bronzes belong to the Madras Museum. In both these cases, Narasiṁha is seated upon a *padmāsana*, with his right leg hanging down and the left leg bent and made to rest flat upon the seat. On the lap so formed by the bent leg Lakshmī is seated with both her legs hanging down ; and each of the feet of Lakshmī is seen to be supported on a lotus. The upper right

hand of Narasiṁha holds the *chakra*, while the lower right hand is in the *abhaya* pose. The upper left hand carries the *śaṅkha*; and the lower left hand embraces the goddess. The right hand of Lakshmī is taken round the body of Narasiṁha in embrace, and her left hand holds a lotus in it. It is worthy of note that in fig. 1, Pl. XLI, a Garuḍa in the *ālīḍhāsana* may be seen sculptured as the *lāñchhana* of Vishṇu between the legs of Narasiṁha and Lakshmī.

Vamana and Trivikrama.

Bali, the son of Virōchana and grandson of Prahlāda, the great devotee of Vishṇu in the man-lion incarnation, was able to vanquish the gods by means of the strength he had acquired through his religious penances. Indra was in consequence driven out of his kingdom; this pained Aditi, his mother, who prayed to Vishṇu to be born as a son to her and to conquer the *asuras* and restore the lost celestial kingdom to Indra. Accordingly Vishṇu was born as the son of Aditi: and when he was a young boy, he proceeded to the place where Bali was conducting a sacrifice, and begged of him for some land to be given as a gift. Bali saw the Brahmin boy dressed as a *Brahmachārin* or Vēdic student arrive there, and after duly honouring him asked him to give out what he wished to have from

him as a sacrificial gift. Śukra, the *guru* of the *asuras*, knowing that the young *Brahmachārin* was no other than Vishṇu himself, warned his disciple Bali to be careful in making promises. Noble and generous-hearted Bali however, paid no heed to this warning, and said that, if Vishṇu who, as Yajña-purusha, is the divine embodiment of the sacrifice and for whose acceptance he was offering the sacrifice, should himself come to him to ask for a favour on the occasion of the sacrifice, he would consider it to be the greatest honour shown to him by that great deity, and would certainly promise to give him anything asked. The boy then asked Bali, the emperor of the *asuras* to bestow on him the gift of just three paces of space, which was of course readily promised and confirmed by the ceremonial pouring out of water. At once this Vāmana, the young dwarfish boy so designated in Sanskrit, assumed a gigantic form and with one pace he measured the whole of the *Bhūlōka* or the earth-world and with another the *Antariksha-lōka* or the mid-world between the earth and the heaven. There was thus nothing left for measuring out the third pace of space which Bali had promised; and he thereupon requested the god to utilise his own royal head for measuring out the third pace. Immensely pleased with Bali, this Vāmana who

had been Trivikrama, or the god of three strides after he assumed his enormous proportions, sent him by the pressure of his foot to the *Pātāḷalōka*, that is, the nether world of *asuras*, there to be sovereign over the *asuras* with the love and support of Vishṇu himself. The worlds so acquired from Bali were duly made over to Indra to the great satisfaction of Aditi; and the gods again became independent and continued to live as before under the sovereignty of their own lord Indra. Such is the Purāṇic story in relation to the dwarf-incarnation of Vishṇu.

Written authorities in Sanskrit say that the image of Vāmana should be executed according to the *pañcha-tāla* measure; its whole height from head to foot should be only 56 *aṅgulas*. It should have two arms, one of which should carry a *kamaṇḍalu* and the other an umbrella. On the crown of the head there should be a tuft of hair tied up in a knot; and there should also be a pair of *kuṇḍalas* in the ears, a deer-skin worn in the *upavīta* fashion, the sacred thread, a waist zone, and a *kaupīna* (loin-cloth). In his third finger there should be the *pavitra* or the ring made of the sacred *kuśa* grass. He should also carry with him a book. All these are intended to show that the image is that of a *védic* student or brahmanical *brahmachārin*; and the image should be sculptured as a small

lad beaming with intelligence. Some authorities differ from the *Vaikhānasāgama* in holding that Vāmana is not to be represented as a young boy, but as a deformed dwarf; and they therefore require that the image should be worked in the form of an ill-shaped man with hunch back, protruding joints of bones and a big belly. In actual sculptures we see both these descriptions exemplified.

The image of Trivikrama may be sculptured, it is said, in three different ways, namely, with the left foot raised up to the level of (1) the right knee, or (2) to the navel, or (3) the forehead. These three varieties are obviously intended to represent Trivikrama as striding over the earth, the mid-world and the heaven-world respectively; and are all exemplified in sculptures also. The image of Trivikrama, with the left foot lifted up only to the level of the right knee is however, rarely met with among available pieces of sculpture. The rule is that Trivikrama images should be worked out in accordance with the *uttama-daśa-tāla*, measure, and their total height should be 124 *aṅgulas*. Trivikrama should have either four or eight hands. If there be only four arms, one of the right hands should be made to hold the *śaṅkha* and one of the left hands the *chakra*; or it may even be that the

left hand carries the *chakra* and the right hand the *śaṅkha*. The other right hand should be held up with the palm upwards, and the other left hand stretched out parallel to the uplifted leg; or this right hand may be in the *abhaya* or the *varada* pose. On the other hand, if Trivikrama is sculptured with eight arms, five of the hands should carry the *śaṅkha*, *chakra*, *gadā*, *śārṅga* (bow) and *hala*, the other three being kept as in the previous instance. The right leg of Trivikrama is to be firmly planted upon the earth; and the left should be used in taking the stride of world-measure. The colour of the image is to be dark as that of the rain-cloud*; it should be clothed in red garments and decorated with all ornaments. Behind it there should be sculptured the tree called *kalpaka*, and Indra should be shown holding over Trivikrama's head an umbrella. On either side Varuṇa and Vāyu should be made to wave *chāmaras*; and over them on the right and the left there should be the figures of Sūrya and Chandra respectively. Near these again there should be seen Sanyasa, Sanaka and Sanatkumāra. Brahmā should be made to take hold of the uplifted

* *Śrītatva-nidhi* states that the colour of Trivikrama is blood-red.

foot of Trivikrama with one of his hands and wash it with water flowing from a *kamaṇḍalu* held in the other hand; and the water flowing down from the washed foot of Trivikrama should be shown as being of a snow-white colour. Śiva should be sculptured with his hands in the *añjali* pose and as sitting somewhere in space above the height of the navel of Trivikrama.* Near the leg upon which Trivikrama stands, there should be the figure of Namuchi, a *rākshasa*, in the attitude of bowing in reverence to the great god Trivikrama. On the left Garuḍa should be shown as taking hold of Śukra, the *guru* of the *rākshasas*, with a view to belabour him for obstructing Bali in giving the gift asked for by the Brahmanical boy Vāmana; on the right Vāmana himself should be made to stand with an umbrella in his hand and ready to receive the promised grant of three paces of space. Near him and opposite to him Bali should be shown as standing golden in hue and adorned with ornaments and carrying in his hands

* Up to the knee of Trivikrama is the *bhulōka*, above it and up to the navel is the *antariksha-lōka* and above it and up to the forehead is the *suargalōka*. Hence the position of Śiva: he is assigned to the *suargalōka*, that is, to the region above the navel of Trivikrama.

a golden vessel to indicate that he is ready to pour the water ceremonially in proof of his gift. Behind the emperor Bali there should be his queen. Above the head of Trivikrama the figure of Jāmbavān should be shown as sounding the drum called *bhēri* in Sanskrit so as to exhibit the joy of the celestial beings at their coming delivery from the rule of the *asura* emperor Bali. So says the *Vaikhānasāgama*. But the *Śilparatna* requires that the image of Trivikrama should be sculptured as standing on the left leg, the right being stretched out for taking the measuring strides. Moreover the *Vishṇudharmōttara* mentions that the following objects should be held in the hands by the image of Trivikrama, namely, the *daṇḍa*, *pāśa*, *śaṅkha*, *chakra*, *gadā*, and *padma* and it is required that all these should be sculptured beautifully. In this work we are warned against the *āyudhas* being represented like human beings, that is, as Āyudhapurushas.

In some instances of the sculptures of Trivikrama we see directly in front of the finger of the outstretched hand of Trivikrama an ugly face with wide open eyes and a gaping mouth carved out. It is not easy to explain this face-figure satisfactorily. The statement—*ēkōrdhva-vadanah-kāryō dēvō-visphāritēkshaṇah*—is found in *Vishṇudhar-*

a very beautiful piece of sculpture, in which unfortunately the legs are broken and the face is slightly mutilated. Below the uplifted leg of Trivikrama we may see Ādiśēsha, seated in the *ālīḍhāsana*, with his hands in the *añjali* pose and with his face gently raised towards Trivikrama in adoration. His head is associated with a seven-headed hood of a serpent, on the coils of which he is himself seated. The delicately chiselled eyes, which are half closed in abstraction, the lips, the chin and the nose are all admirably worked out; and the general attitude of the figure is perfectly natural. Near the out-stretched hand of Trivikrama is shown the grinning face, disclosing a long row of teeth and two sharp and curved tusks at the corners of the mouth. Immediately below this face, there is the stem of what appears to be a tree, probably the *kalpaka* of the gods; its top and branches, however, are not to be found. This stem-like thing cannot be taken to represent the water which flowed out when the Brahmāṇḍa broke; for, it has on it the markings which are invariably associated with trees in conventional sculptures. The loin-cloths of both Trivikrama and Ādiśēsha are carved well and produce a good effect. This piece of sculpture appears to be as old as the beginning of the eighth century A. D. It deserves to be noted that here

PLATE XLVIII



Trivikrama : Stone : Rajim, Raipūr District, Central Provinces.

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the left leg of Trivikrama is lifted far above the navel but is below the forehead.

The next picture (Pl. XLIX) represents a huge panel, about eight feet by six feet in size, carved on the north wall of the rock-cut shrine situated to the south of what is called 'Gaṇēśa Ratha' at Mahābalipuram. In this group of images the central figure is that of Trivikrama. It has eight hands; three of the right hands carry the *chakra*, the *gadā* and the *khaḍga*; and the remaining right hand is held up with the palm turned upside, as required by the *Vaikhānasāgama*. Three of the left hands carry the *śaṅkha*, the *khēṭaka*, and the *dhanus*, and the fourth left hand is stretched out parallel to the uplifted leg. This leg itself is raised up to the level of the forehead. Near the foot of the leg stretched out to measure the heaven-world, Brahmā is shown as seated on a *padmāsana* and as offering with one of his right hands *pūja* to that foot. His image is given four hands and is made to wear the *jaṭā-makuṭa* and *karṇa-kuṇḍalas*. In the corresponding position to the right of Trivikrama we see Śiva also seated on a *padmāsana*. His image also has four arms, one of which is held in the pose of praise. It is also adorned with the *jaṭā-makuṭa* and *kuṇḍalas*. Immediately below Śiva is Sūrya, the sun-god,



Trivikrama : Panel Stone : Mahābalipuram

[To face page 170.]

encircled by a halo. The way in which the legs of this god and also of Chandra, the moon-god, are worked out, suggests that they are both residing up in the heavenly world without any terrestrial support. This sun-god has only a pair of hands, both of which he holds stretched out in the act of praising Trivikrama. Chandra is sculptured below the shield of Trivikrama, with a halo round the head, and is also shown to be in the attitude of praising Trivikrama. In the space between the head of Trivikrama and Brahmā there may be noticed a peculiar figure turned towards Brahmā. It has the face of a bear and is made to carry what is evidently a drum. This figure is obviously that of old Jāmbavān, sounding the drum in joy due to the victory of the Dēvas over the Dānavas. At the foot of Trivikrama sits Namuchi to the right; and the other three figures, that are to be seen, are perhaps representations of Bali and some other prominent *asuras*. There is one other figure shown as if cutting somersaults in the air, and carrying something like a staff in the right hand. It is not possible to say whom this figure is intended to represent. The *Brahmāṇḍa-purāṇa* states that when Vāmana grew to be gigantic in size and became Trivikrama some of the Dānavas were hurled up into the air as if by a hurricane.

This figure is perhaps one of the Dānavas so tossed up. This piece of sculpture belongs to the seventh century, that is, to the palmy days of Pallava supremacy in Conjeevaram.

The third picture (Pl. L) represents a piece of sculpture almost similar to the just noticed Mahābalipuram sculpture in many of its details. It is found in Cave III at Bādāmi in the Bombay Presidency. Here, the fourth right hand, instead of being lifted up as in the case of the image at Mahābalipuram, is made to carry a *bāṇa*. In this panel Brahmā and Śiva are absent; but the scene wherein Bali granted the gift asked for by Vāmana is, as it were, inserted instead. Immediately below and to the left of the erectly planted leg of Trivikrama there is the image of Vāmana facing to the left and with the right hand stretched out to receive the religious libation of water to be poured out in proof of the gift made by Bali; and the left hand of the image holds an umbrella. In front stands Bali, the emperor of the *asuras*, holding with both the hands a vessel of water, as if ready to pour the water into the hands of Vāmana. Behind him to the left stands his queen. The king is not made to wear the crown, because of his being engaged in the performance of the sacrifice. In the back-ground, behind Bali there are the images of



Trivikrama : Panel-Stone : Bādāmi.

[To face page 172]

four persons wearing *makuṭas*. They may be, as we surmised in the previous instance, some of the principal *rākshasas* on the side of Bali. On the right side of the fixed leg of the god Trivikrama sits a figure holding the god's leg. As observed in the case of the Mahābalipuram sculpture, this figure may well represent Namuchi. Behind it to the right is another figure carrying in the right hand a staff, while the left hand is pointing to Trivikrama. It is not easy to say whom it represents. Opposite to the out-stretched arm of Trivikrama is the grinning face, which we observed and remarked about in describing the first picture. Above the same arm are shown two small figures flying in the air; and near to the one, which is on the left, there is the figure of the crescent moon. Perhaps these two represent Sūrya and Chandra. Just near the foot of the uplifted leg of Trivikrama is a *rākshasa*, shown head downwards and carrying in the hands a sword and a shield. At the foot of the panel there are groups of celestial beings sounding various musical instruments out of joy due to the success of the gods over the demons. The age of this piece of sculpture is the latter half of the 6th century A. D. It indicates very creditable workmanship and is agreeable in its synthesis and almost perfect in modelling. Fortunately, it is not

much mutilated. The left leg is lifted above the navel; and hence this Trivikrama has to be supposed as being engaged in measuring the higher heaven-world. The same subject Trivikrama is sculptured also in Cave III at Bādāmi on a larger scale and is of equally good workmanship. (See *Arch. Surv. of West India, Belgaum and Kaladgi* Volume, Pl. XXXI, wherein Trivikrama is called Virāṭarūpa).

The fourth illustration (Pl. LI) represents a sculpture found at Ellora. It is in Cave No. 15, which is called the Daśa-avatāra Cave. The treatment of the subject in this instance is almost identical with that shown in the third illustration. The prominent differences are that here the sword is held by Trivikrama in a horizontal position instead of vertically as in the other instances; secondly the hand holding the bow is extended forwards. The figures of Sūrya and Chandra, of Namuchi and the other representative *rākshasas* are absent. Below the out-stretched leg of Trivikrama are the figures of Vāmana (wholly mutilated), of Bali and his wife in front, Bali being shown as pouring water into the hands of Vāmana in confirmation of the gift he is making. There is one other figure in this small group; it seems to be that of Śukra dissuading Bali from giving the gift.



Trivikrama: Panel-Stone: Ellora.

[To face page 174.]



(Fig. 1). Trivikrama : Stone · Chatsu, Jaipūr District, Marwar.



(Fig. 2). Trivikrama . Stone Nāgalāpuram.



(Fig. 3). Trivikrama · Stone · Bēlūr.

For this objectionable behaviour, on the right side of the panel, Śukra is shown as having been caught hold of by the hair and belaboured with the fist by Garuḍa. This sculpture may be assigned to the middle of the 8th century A. D. The upraised leg is here also lifted considerably above the navel.

The fifth illustration (fig. 1, Pl. LII) is that of a sculpture found in the Indian Museum, Calcutta. The sculptor was evidently badly wanting in artistic skill; nor did he follow the instructions laid down in the Sanskrit works offering guidance to persons of his profession. The face of the image is much larger than is demanded by true art or suggested by the *āgamas*; and the body is disproportionately small. The out-stretched leg looks almost like an atrophied limb, and is too short for the size of the image taken as a whole. This figure of Trivikrama carries in three of the hands the *gadā*, *chakra* and *śaṅkha*, and a lotus is held in the hand that rests upon the thigh. In this respect it is in agreement with the sculptures of Mysore belonging to the later Chālukya-Hoysaḷa type. To the right of the planted leg of Trivikrama is a goddess carrying a *vīṇā*; who she is, it is not possible to ascertain from the Sanskrit authorities at our disposal. Below the left leg is worked out the scene

wherein Vāmana is shown as begging a gift from Bali who is granting it. Behind Bali stands his queen, and also Śukrāchārya, his *guru*. Over this group and just immediately below the lifted leg of Trivikrama is the disc of the sun, and the crescent of the moon is seen near the hand carrying the *gadā*. Brahmā is seen seated on his *padmāsana* just above the left foot of Trivikrama. In addition to these we see immediately below the right foot of Trivikrama some sculptures, which seem to depict Bali and his queen as they appeared at the conclusion of the Trivikramāvatāra—a king and a queen with hands in the *añjali* pose are sculptured at the bottom in the left corner. These are perhaps meant to represent Bali and his queen residing in the *Pātāḷa-lōka*. In another compartment adjoining to the one in which Bali and his queen are seen, there is a horse tied to a post. This is probably the horse which was meant to be the victim in the great sacrifice which Bali was celebrating. The sculptor of this piece has, like the artists of the Hoysaḷa kingdom, followed in his work the description of Trivikrama as given in relation to the *Chaturviṁśati-mūrtayah*, or the twenty-four images of Vishṇu beginning with that of Kēśava. All the images in this group of twenty-four forming a class are standing figures of

PLATE LIII



Trivikrama. Stone: Nuggehalli.

[To face page 177.]

Vishṇu with four arms. The various images are distinguished from one another by the arrangement of their *śaṅkha*, *chakra*, *gadā* and *padma*. Among these images, that which holds the *gadā* in the back right hand, the *chakra* in the back left hand, the *śaṅkha* in the front left hand and the *padma* in the front right hand, is declared to be the image of Trivikrama. The rule regarding the different arrangements of the four above noted articles is intended to be observed only in relation to the class of images which are called *Chaturviṁśati-mūrtayah*; therefore a real Trivikrama figure which is outside this class, need not be in accordance with that rule. Somehow the mistake has been committed by this artist, as by the Hoysaḷa school of artists, of applying the rule to a Trivikrama image not belonging to the class of the 'twenty-four images'.

Fig. 3, Pl. LII and Pl. LIII illustrate two pieces of sculpture of the Trivikramāvatāra, which belong to the Hoysala period. The smaller picture represents the image to be found in the Chennakēśavasvāmin temple at Bēlūr, while the larger one represents an image at Nuggehaḷḷi, both these places being in the Mysore State. These sculptures are types of the extremely florid and highly decorated art of this period. The images

are, however, accurate in proportion and natural in pose and attitude. The elaborateness of the workmanship in all the richness of their ornamental details is such as to extort the admiration of even the most adverse critic. The designs of the *śaṅkha*, *chakra*, and other weapons are admirable. Justly was Ruvāri Nandiyabba . . ṭa, the artist, proud of his skill and engraved his name on the pedestal so that posterity might know it and remember it. Practically speaking there is almost no difference between the two pieces of sculpture. In the Bēlūr one, however, the figure of Trivikrama is made to stand on the left leg, and it is the right one which is stretched out to measure the upper regions. In this respect it follows the authority of the *Śilparatna*. The peculiarity in the arrangement of the weapons wielded has already been noticed. Over the right foot of Trivikrama sits the hoary, long bearded Brahmā washing it with the water of the celestial Gaṅgā, which is shown to be flowing down therefrom in the form of a river. The idea of the river is suggested in the sculpture by the fishes, tortoise, etc., which are shown in it. Below the right leg of Trivikrama stands Garuḍa with his hands in the *añjali* pose and himself being in the *ālīḍhāsana*. Over the head of Trivikrama is the usual finely carved creeper design, which perhaps

stands, in this instance, for the *kalpaka* tree required to be worked out in compliance with the descriptions which are given in books. In the Nuggehaḷḷi sculpture however, the *kalpaka* tree is not represented in this conventional manner but is worked out exactly like an ordinary tree. On this tree, the disc of the sun and the crescent of the moon are shown as if shining from above. On the left of this image of Trivikrama there is a male figure whose identity cannot be made out. These two images of Trivikrama, as also the one which is found in the Calcutta Museum, have their uplifted leg going up to the level of the navel.

The last illustration, fig. 2, Pl. LII, represents the image found in the Vishṇu temple at Nāgaḷā-puram in the North Arcot district of the Madras Presidency. This temple is known to have been built in the reign of the great Vijayanagara king Kṛishṇadēvarāya, and the sculpture also belongs to the period of the reign of the king. Here also, the image of Trivikrama has four arms, two of which carry the *śaṅkha* and the *chakra*, while the third is stretched parallel to the uplifted leg and the fourth is held in the *varada* pose. Brahmā is shown as washing the foot of Trivikrama; the water flowing down therefrom forms a vigorous river, in which a few fishes are made to be visible.

This furiously descending river Gaṅgā is made to fall on the *jaṭā* of Śiva, who is seated in the *yōga* posture on the top of the mount Kailāsa. The story of Śiva receiving the descending celestial river Gaṅgā on his head is brought into association with the incident of Brahmā washing the feet of Vishṇu in the Trivikrama incarnation. There is authority for this in the *Bhāgavata-purāṇa**; and the mixing up of the two events is evidently intended to show that the water sanctified by washing the foot of Vishṇu was devoutly received by Śiva on his head. It is argued from this that the superiority of Vishṇu over Śiva is disclosed by Śiva himself. Here we have an instance of sectarian prejudice altering the usual composition of sculptures, to which fact attention has been drawn in the General Introduction. The lean body, the characteristically sharp nose, the erect *kirīṭa* and the mechanically arranged folds and the creases in

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* *Bhāg. Pur.* Bk. VIII, ch. 18. "And the righteous Bali held on the crown of his head that auspicious and sacred water with which Hari's feet had been washed, and which is capable of destroying the sins of one's race,—(that water) which was held on his head in profound reverence by that god of gods Girīśa (Śiva) who is wearing the moon (as an ornament) on his forehead.

the clothing of this image of Trivikrama mark it out to be a comparatively late production.

Parasurama.

The reason why Vishṇu became incarnated as Paraśurāma is given in the *Agni-purāṇa* thus :—" Observing, subsequently, that the Kshatriyas oppressed the earth, Hari assumed a mortal form, in order to protect the gods, the Brāhmaṇs and mankind, and was born as the son of Rēṇukā and Jamadagni, the son of Bhṛigu.* At this time there was a king named Kārtavīrya, who, through the favour of Dattātrēya, had obtained a thousand arms, and who excelled in valour and every warlike quality. One day that he had gone to hunt, he was invited to refresh himself from his fatigue by Jamadagni, who sumptuously entertained him and his attendants by means of the cow Sabala, which granted all that was wished; the king, noticing the extraordinary virtues of this cow requested that this should be given to him ; but, on this being refused, Jamadagni was slain by the son of Kārtavīrya, and the king returned home. During this occurrence Rāma had gone to the woods, and on his return having found his father slain, he, on this account, delivered the

* It should be "of the race of Bhṛigu." Jamadagni's father was Richika and not Bhṛigu.

earth from twenty-one generations of Kshatriyas. He then performed expiatory ceremonies at Kurukshētra, and, having bestowed the world on Kaśyapa and the Brāhmaṇas, retired to the mountain Mahēndra." *

The *Vishṇu-purāṇa* also contains an account of the birth of Paraśurāma and how he, though a Brāhmaṇa, took to the ways of the Kshatriyas. "In the lineage of Purūravas was born Kusamba, who engaged himself in devout penances with the object of having a son equal to Indra. Beholding the intensity of his devotions, Indra himself took birth as his son lest a prince equally powerful like him might be born. He was accordingly born as Gādhi or Kauśika. Gādhi had a daughter called Satyavatī. Richika, one of the descendants of Bhṛigu wanted her in marriage. The king was reluctant to give his daughter in marriage to a peevish old Brāhmaṇa, and wanted from him as the bridal present a thousand fleet steeds, whose colour should be white, with one black ear. Having propitiated Varuṇa, the god of ocean, Richika obtained from him, at the holy place called *Aśvatīrtha* a thousand such horses. And after giving them to the king he married his daughter.

* Vans Kennedy's "Hindu Mythology," p. 434.

"In order to have a son he prepared a dish of rice, barley and pulse, with butter and milk, for his wife to eat. And being requested by her he made a similar mixture for her mother by partaking of which she should give birth to a martial prince; keeping both the dishes with his wife, and giving her instructions as to which dish was intended for her and which for her mother, the sage went to the forest. At the time of taking the food her mother said to Satyavati—'Daughter, every one wants to have a son gifted with great qualities, and no body wishes to be excelled by the qualities of his mother's brother. It is therefore desirable for you to give me the food which your husband has set apart for you and to partake of that intended for me; for my son shall be the sovereign of the world. What is the use of wealth, strength and prowess for a Brahmin?' Being thus addressed Satyavati gave her own food to her mother.

"When the sage came back from the forest and saw Satyavati, he said to her—'Sinful woman, what hast thou done? Your body appears as very fearful to me. Surely thou hast taken the food which was intended for thy mother. Thou hast committed a wrong. That food I had consecrated with the properties of power, strength and heroism; whereas your food was consecrated with the quali-

ties of a Brāhmaṇa,—gentleness, knowledge and resignation. As you have exchanged messes, your son shall follow a warrior's propensities and use weapons, and fight and slay; your mother's son shall be born with the desires of a Brahmin and shall be devoted to peace and piety'. Hearing this, Satyavatī fell at her husband's feet and said—'I have done this through my ignorance. Be thou propitiated so that I may not have such a son. If this is inevitable let my grand-son be such, not my son'. Being thus addressed the sage said—'So be it'.

"Thereupon she gave birth to Jamadagni and her mother brought forth Viśvāmitra. Satyavatī afterwards became the river Kauśikī. Jamadagni married Rēṇukā, the daughter of Rēṇu, born in the race of Ikshvāku, and begot on her a son, Paraśurāma, the destroyer of the Kshatriya race, who was a portion of Nārāyaṇa, the preceptor of the universe."*

Paraśurāma had four elder brothers. Once, when Rēṇukā the mother of Paraśurāma, was bathing, she saw Chitraratha, the beautiful king of Mārttikāvata also bathing with his wife at a dist-

* *Vishṇu Purāṇa*, Part IV, Sec. VII. Manmathanāth Dutt's Translation.

ance and felt filled with desire for his company. As soon as she returned home Jamadagni, learning the cause of the delay in her returning home, ordered successively his first four sons to kill their mother; but they refused to do so, for which Jamadagni cursed them, so that they lost their senses and thereafter behaved like beasts and birds. Then he ordered Rāma to do it: and he immediately severed her head with an axe, and then prevailed upon his father to grant him the boons that Rēṇukā might be restored to life and not remember that she had been slain, that he himself might not be affected by this sin, that his brothers might recover their former state, and that he himself might be unrivalled on the field of battle and obtain a long life.*

The same story regarding the birth and deeds of Paraśurāma is found recorded in the *Bhāgavata-purāṇa* also. He is described therein, as in the *Vishṇu-purāṇa*, as an incarnation of Nārāyaṇa and the terminator of the race of Haihayas; and it is said that he was clad with the skin of the black deer and had matted hair, that his body was resplendent as the sun, and that he carried a bow and arrows, and an axe and other weapons of war

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* *Mahābhārata*, III. 115; 10167 H

in his hands. By his power he secured for his father a place in the constellation of the Saptarishis, (great bear) in the sky. Paraśurāma is, according to the *Bhāgavata-purāṇa*, supposed to be living even now on the mount Mahēndra.

In sculptures, the rule is that the figure of Paraśurāma should be worked out according to the *madhyama-daśa-tāla* measure, that is, it should be of 120 *aṅgulas* in height, and possess only two hands; in the right hand the *paraśu* should be held, and the left hand should be in the *sūchi* pose (as if pointing to something). On the head there should be the *jaṭā-makuṭa*: and the *yajñōpavīta* should adorn the body, as also a number of ornaments. The colour of Paraśurāma should be red; and his clothing should be white. The *Agni-purāṇa*, however, states that Paraśurāma should have four hands carrying the *paraśu*, *khaḍga*, *bāṇa* and *dhanus*; and the *Vishṇudharmōttara* adds that he should be shown as wearing the deer skin. The *kautuka-bēra* of Paraśurāma may be made either according to the description given above, or be an ordinary figure of Vishṇu with four hands.

Raghava-Rama.

Rāma, Śrī-Rāma or Rāmachandra, the ideal hero of the Hindus in every respect and the husband of Sītā, the perfect model of Hindu womanhood, was born of

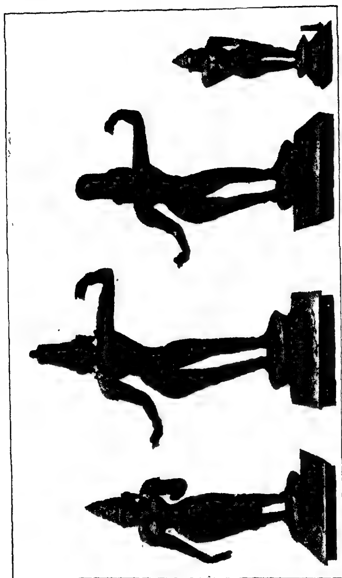
Daśaratha of the race of Raghu. The whole story of Rāma from his birth up to his ascent to heaven is given in the famous epic poem of Vālmīki known as the Rāmayaṇa. Even a cursory study of that poem will enable all persons capable of appreciating its poetry to understand the exalted character of Rāma's righteousness and valorous heroism as well as of Sītā's noble life of faithful devotion and trying suffering and womanly self-surrender to her fate and to her lord. The story of Rāma's banishment to the forest; of Rāvaṇa carrying away from there by stealth his wife Sītā to Laṅkā; of Rāma thereupon entering into alliance with Sugrīva, the chief of the monkey-tribe, and with his aid learning through Hanumān, the monkey-messenger, the whereabouts of Sītā and her lonely suffering and longing to be delivered by Rāma; of Rāma then going to Laṅkā with an army of monkeys to punish Rāvaṇa and relieve Sītā; of the wonderful building of the bridge from India to Laṅkā; of the fight in Laṅkā between Rāma and Rāvaṇa supported by their respective armies; of the final destruction of Rāvaṇa and the whole host of the Rākshasas in Laṅkā; of Rāma's return thereafter along with Sītā and his own brother Lakshmaṇa, who had out of his personal love and attachment accompanied him to the forest; and then of Rāma's installa-

is no wonder that this Rāma has come to be looked upon as a human incarnation of God; nor is it surprising that all those, who, in his life time upon the earth, were more or less intimately associated with him, are also looked upon as being gifted specially with divine power. In fact there are very good reasons to explain how and why it is that Rāma has long been recognized in this country as one of the ten *avatāras* of Vishṇu.

The image of Rāghava-Rāma is, like that of Paraśurāma, to be worked out in the *madhyama-daśa-tāla* measure of 120 *aṅgulas* in height. It should never have more than two arms; in the right hand the *bāṇa* or arrow should be held, and in the left hand the *dhanus* or the bow. The image of Śrī-Rāma, which is another name for Rāghava-Rāma should be a standing one, with three bends in the body: in other words, it has to be a standing image of the *tribhaṅga* variety. The colour of such an image of Rāma has to be black, and it should be dressed in red clothes. On the head there should be the *kirīṭa-makuṭa*, in evidence of the fact that Rāma was the son of an emperor: otherwise also the image should be fully adorned.

The figure of Sītā should be placed on the right side of Rāma, and should be made according to the *navārdha* (or nine and a half) *tāla* measure;

PLATE LIV



Sītā. Rāma. Lakshmana. Hanumān.

Bronze Shērmādēvi

[To face page 189.]

it should be so high as to reach the shoulder of the image of Rāma: and no bend in the body need be shown in the figure. It should be golden-yellow in colour, and should be draped in parrot-green clothings and be adorned with all the necessary ornaments. The hair of the head should be tied up in a knot, and a *karaṇḍa-makuṭa* should adorn the head. In the left hand there should be a *nīlōtpala* flower and the right hand should be hanging down freely. It should be so sculptured as to appear to be looking at Rāma with a supreme sense of happiness.

On the left of Rāma should be shown the standing figure of Lakshmaṇa made in accordance with the *daśa-tāla* measure of 116 *aṅgulas*; in height it should go up to the shoulders or to the ear of Rāma. Adorned with all ornaments, and dressed in black clothing the golden-yellow image of Lakshmaṇa should in all other respects be like that of Rāma.

Moreover, Hanumān, the faithful monkey-messenger, should be shown as standing a little in front and also to the right of Rāma, and should be only so high as to reach the chest, the navel or the hip of Rāma. The figure of Hanumān should be sculptured in accordance with the *saptatāla* measure of 84 *aṅgulas*. It should be represented

as having only two hands, the right of which is placed upon the mouth in token of loyalty and the left is made to hang down so as to reach the knees; for this is the attitude which has to be assumed by servants in the presence of their masters. The look and posture of the image of Hanumān should be such as to evoke compassion and to bring into prominence the ever-ready willingness of this faithful messenger to carry out the orders of his master.

The *Vishṇudharmōttara* says that the figures of Bharata and Śatrughna should also be associated with that of Rāma, but that these figures as well as the figure of Lakshmaṇa should not have the *kirīṭa-makuṭa* on the head.

The shrine of Rāma is required to be built in the south-east corner in a Vishṇu temple. In the shrine, so situated, the standing figures of Rāma, Sītā, Lakshmaṇa, Bharata, Śatrughna and Hanumān should all be set up as described before. The heads of all the images except those of Rāma and Sītā, should have only the knot of hair shown on the top. Bharata, who should stand to the right of Rāma, might be represented as carrying a bow and arrows, or as carrying a sword and a shield. Like Rāma, he should also have the *Śrīvatsa* mark and wear the *kaustubha* jewel. His complexion has to be black, and the colour of his clothes should

The image of Rāma is adorned with the *kirīṭa-makuṭa*, that of Lakshmana has the hair shown as tied up in a knot on the crown of the head, while those of Śītā and Hanumān are seen with the *karaṇḍa-makuṭa* on the head. From the features of the images and the details of workmanship, they may be taken to belong to the twelfth or the thirteenth century A. D.

The figures on Pl. LV belong to a much later period and may be assigned to the sixteenth or the seventeenth century at the earliest. They are all worked out in exactly the same postures as the figures on Pl. LIV. The uplifted left hands of Rāma and Lakshmaṇa are made to hold the bow as usual. The figure of Sītā is made to stand to the left of Rāma, and has bends in the body in the direction opposite to the bends in the body of Rāma ; the left arm of this goddess is made to hang down, and the right hand is held up carrying a lotus flower in it. The image of Hanumān is made to carry in both the hands two cylindrical bodies which probably represent two *liṅgas*. The tradition is that when Rāma reached Rāmēśvaram he decided to set up a *liṅga* there in honour of Śiva ; for this purpose he deputed Hanumān to fetch one from some sacred place. Before Hanumān returned, however, the auspicious moment

PLATE LV.



Hanumān.
Bronze: Rāmēśvaram.

Sītā. Rāma. Lakshmaṇa. Hanumān.
Bronze: Rāmēśvaram

[To face page 193.]

for setting up the *liṅga* arrived, and Rāma thereupon installed there a locally obtained *liṅga* at the proper moment. Hanumān, who returned too late with two *liṅgas* is here represented thus. This group of images belongs to Rāmēśvaram. The larger image of Hanumān printed on the same plate belongs also to Rāmēśvaram. Here Hanumān stands in the attitude of ready obedience to receive the commands of Rāma; his right hand is placed in front of the mouth and the left hand is made to hang down and rest upon the thigh.

The stone images of Rāma and Hanumān, the photograph whereof is reproduced on Pl. LVI, are to be seen in the Vishṇu temple at Mahābalipuram. This piece of sculpture is a comparatively modern work, being most probably one or two centuries old. Just behind the right shoulder of Rāma might be noticed the quiver to contain arrows. The figure of Hanumān has the hands in the *añjali* pose.

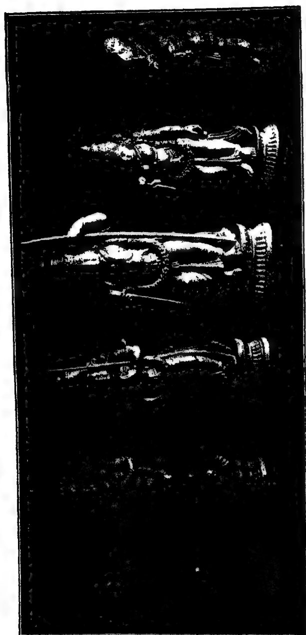
Pl. LVII represents a complete group consisting of Rāma, Lakshmaṇa, Bharata, Śatrughna, Sītā and Hanumān, all carved in ivory a few years ago in the School of Arts at Trivandram. The three brothers of Rāma have their hands in the *añjali* pose; Lakshmaṇa, like Rāma, carries also a bow, and Sītā has a lotus in her right hand;



Rāma. Hanumān.
Stone: Mahābalipuram.

[To face page 194.]

PLATE LVII.



Śatrughna. Bharata. Lakshmana. Rāma. Sītā. Hanumān.

Ivory. Trivandram

[To face page 195.]

Hanumān holds the right hand in front of the mouth and keeps the left hand across the chest. To indicate that Bharata and Śatrughna are the incarnations of the *chakra* and the *śaṅkha*, the artist has carved these emblems of Vishṇu in front on the top of their crowns.

Balarama or Bala bhadra - Rama, and Krishna.

It is convenient for more reasons than one to deal with the two *avatāras* of Balarāma and Śrī-Kṛishṇa together. Both were the sons of Vasudēva and Dēvakī, and both had to be secreted and saved from the tyrant Kaṁsa, the brother of Dēvakī. A short account of the lives of these two Yādava princes is given in the *Agni-purāṇa*, and for a very detailed account we have to go to the *Harivaṁśa*, to the tenth *skandha* of the *Śrīmad-bhāgavata*, to the *Vishṇu-purāṇa*, and the *Brahma-vaivarta-purāṇa*. The *Mahābhārata* also gives information regarding Kṛishṇa's relation with the Pāṇḍava brothers and his services rendered to them and to Arjuna in particular among them. The *Agni-purāṇa* says :—"In order to relieve the earth oppressed by wickedness, Hari was conceived as the seventh son of Dēvakī; but owing to his having been extracted from her womb and conveyed into that of Rōhiṇī, he was known as her son, under the name of Balarāma. Afterwards he

(Hari) was born as the eighth son of Dēvakī, and became celebrated under the appellation of Kṛishṇa. His parents however, feared the vengeance of Kaṁsa, and hence his father Vasudēva conveyed him to the couch of Yaśōdā, while she was asleep after child-birth, and thence removed her new-born daughter*, whom he gave to Dēvakī. Kaṁsa on hearing the cries of the infant, hastened to her chamber, and, seizing it, was about to dash it on the floor, when she prevented him from doing so. Enraged at this, he exclaimed—' Has it not been predicted that thy eighth conception shall be the cause of my death?'—and threw the infant to the ground. But it sprang on high, and said—' Why, O Kaṁsa! dash me on the floor? He who shall slay thee has already been born'. After saying this, it slew the guards and disappeared. Kaṁsa then sent Pūtanā and others to effect the destruction of that child of Dēvakī, who had been entrusted to Yaśōdā by Vasudēva and was being brought up by her in Gōkula with a view to safeguard him

* This infant was none other than an incarnation of Durgā, who is thus addressed in a stanza in the original:—' O most revered Durgā! womb of the gods!. Ambikā! Bhadrakāḷi! Avenger! goddess with many names! the man who repeats at morning, noon and evening thy sacred names, shall assuredly obtain all his wishes'.

against the attempts of Kaṁsa. Thus Kṛishṇa and Rāma, in reality the guardians of the universe gladly became the guardians of cattle amongst cowherds and milkmaids."

There are various stories told regarding the wonderful exploits of Kṛishṇa during the period of his childhood as well as boyhood. It is said—"Once Yaśōdā, being angry, bound Kṛishṇa to a mortar; but he, dragging it, passed between two trees, by which it was obstructed; and then he pulled until the two trees fell: another time she tied him to a cart, but he broke it into pieces with a blow of his foot: when Pūtanā offered him her breast, he sucked until she fell down dead. When, also, he had become a youth, he conquered the serpent Kāliya, and expelled him from the pool in the Yamunā; he restored peace to Tālavana by slaying the demons Dhēnuka under the form of an ass, Arishṭa under that of a bull, and Kēśi under that of a horse. He abolished the festival of Indra, and when the lord of the sky, in consequence, poured down torrents of rain, he uplifted the mountain Gōvardhana, and rendered these torrents innocuous. Being then sent for by Kaṁsa, he proceeded to Mathurā with his attached cowherds, amusing himself, as he went, by various incidents. First, he slew the royal washerman who refused to

give him the garments of Kaṁsa, and then clothed himself and Rāma with them ; he then gave wealth to the flower-woman who voluntarily supplied him with garlands : he next rendered straight the crooked woman who presented him perfumed ointments : and, having afterwards slain the elephant Kuvalaya at the gate, he entered the amphitheatre, and beheld Kaṁsa, with his ministers, guards, and attendants. There, in a wrestling match, he slew the gymnasts Chāṇūra and Mushṭaka, and then slew Kaṁsa himself the king of Mathurā. After this, he made Ugrasēna the king of the Yādavas. Two of Kaṁsa's wives, however, were daughters of Jarāsandha ; and they acquainted their father with what had occurred ; and he immediately besieged Mathurā with a mighty army. But, though Kṛishṇa defeated him then, he afterwards caused the city of Dvārakā to be built, and chose that place for his residence. There he dwelt with his sixteen thousand and eight wives, the two chief ones among whom were Rukmiṇī and Satyabhāma. Having received instruction in learning from Sāndipana, he restored to him his lost child, slaying for the purpose the *Daitya* known as Pāñchajanya and then receiving due honour from Yama ; he further brought about the death of Kālayavana through Muchukunda.

"By Rukmiṇī was born to him a son, named Pradyumna, whom the *Daitya* Śambara, on the sixth day after his birth, carried away and threw into the sea. He was swallowed by a fish; which, being taken by a fisherman, was given to Śambara; and, on its being opened the infant was found within it. This infant, Śambara gave to his wife Māyāvatī,* who recognised it to be her husband Kāma, and brought it up with much care and affection. When afterwards Pradyumna became grown up, she thus spoke to him,—'Thou art Kāma, whom Śiva rendered body-less (*anaṅga*), and whom Śambara carried away and threw into the sea; do thou, therefore, slay him.' Pradyumna in consequence slew Śambara, and then returned to his parents.

"The One Lord lived happily as Kṛishṇa in this world with Rukmiṇī and with his other wives, and begot a numerous race of sons.........He also assisted the Pāṇḍavas in their war with the Kauravas, and relieved the earth through them from the heavy burden of wicked men by which it

* On Kāma's body having been consumed by Śiva, this god promised to his wife Rati that her husband would be afterwards born as the son of Kṛishṇa; and it was in expectation of this promised event that Rati had come to be born as Māyāvatī.

was oppressed. When at last the object of his incarnation was accomplished, then the whole race of the Yādavas was destroyed by mutual slaughter, in consequence of the curse of the divine sages. Balabhadra, the incarnate form of Ananta*, departed to heaven ; and Hari, forsaking mortality, returned to Vaikuṇṭha."†

This account from Agni-purāṇa does scanty justice to the greatness attaching to the character of Kṛishṇa, and throws very little light on the way in which his elder brother Balarāma was helpful to him in almost every one of his great achievements in life. As king and statesman, as warrior and hero, as friend and supporter, as guide and philosopher, and as teacher and religious reformer—particularly as the expounder of the all-comprehensively monotheistic religion of love and devotion to God conceived as Vāsudēva, his achievements have been so great and glorious that, among the incarnations of Vishṇu, none receives more cordial or more widespread worship than Kṛishṇa.

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* At the beginning of this account taken from the *Agni-purāṇa* Balarāma is said to be an *avatāra* of Vishṇu but at the end he is described as an incarnate form of Vishṇu's Serpent Ananta.

† See Kennedy's Hindu Mythology, pp. 439-441.

Balarāma is rarely worshipped independently as a god. The glory of the younger brother Kṛishṇa has thrown the elder brother into the shade; and hence his image is only occasionally worshipped in association with that of Kṛishṇa as Pārthasārathi. However descriptions are not wanting for the making of the image of Balarāma. The *Vaikhānasāgama* states that the image of Balarāma should be sculptured according to the *madhyama-daśa-tāla* measure consisting of 120 *aṅgulas* in height. The figure of Balarāma should carry the *musala* in the right hand and the *hala* in the left. The complexion of Balarāma should be white and the colour of his garments red. The figure of Balarāma should have the hair on the head tied up in a knot on the top. The *Bṛihatsaṁhitā* adds that the eyes of Balarāma should be rolling on account of the excessive intoxication of liquor drunk by him and that there should be a *kuṇḍala* in only one ear. According to the *Agni-purāṇa* Balarāma is required to carry the *gadā* and the *hala* if he is shown as possessing two arms: if, however, he is represented with four arms the back right hand should carry the *musala* and the front right hand the *chakra*, and the back left hand the *hala* and the front left hand the *śaṅkha*.

On the right of Balarāma should be standing the figure of his wife Rēvatīdēvī of yellow complexion. She should be shown as clothed in *pushpa-vastra*, a term which may mean a cloth in which are worked out floral designs or a garment composed of flowers, but the former interpretation is more appropriate. The left hand of Rēvatīdēvī is let down hanging, while the right is shown as carrying a lotus flower.

The *kautuka-bēra* of Balarāma may be made in accordance with the description given above, or be an ordinary figure of Vishṇu with four arms.

The *Bṛihatsaṁhitā* adds that Durgādēvī should be sculptured as standing between the images of Balarāma and Kṛishṇa; she may be shown as possessing two, four or eight arms. If she is represented with two arms she should be made to carry a lotus flower in her right hand and the left hand should be made to rest upon the hip; if she is sculptured with four hands, there should be a book and a lotus flower in the left hands and one of the right hands should carry an *akshamālā*, while the other is to be held in the *varada* pose; if she is shown with eight hands, there should be the *kamaṇḍalu*, *dhanus*, *śāstra* (a book?) and a lotus flower in the left hands; and the *bāṇa*, a mirror, an *akshamālā* are to be seen in

three of the four right hands, while the fourth is to be held in the *varada* pose.

The *Vaikhānasāgama* lays down that the figure of Kṛishṇa should be made according to the *madhyama-daśa-tāla* measure of 120 *aṅgulas* in height. The complexion of the image of Kṛishṇa should be black, and it is to be clothed in red garments and adorned with various ornaments. It should be made to have a *kirīṭa* on the head or it should be shown that the hair is tied up in a knot on the top of the head. In the right hand a peculiarly curved stick should be carried, (see fig 15, Pl. II), and the left arm should be lifted up and bent at the elbow: the palm of this hand has to be facing downwards. This hand may carry a *śaṅkha* also. In all other respects the figure of Kṛishṇa resembles that of Rāma.

On the right of Kṛishṇa there should be the image of Rukmiṇī golden-yellow in complexion; her hair should be shown as tied up in a fashionable knot and adorned with flowers. The right arm should be hanging down and in the left hand a lotus flower should be held.

On the left of the image of Kṛishṇa there should be the image of Satyabhāma of dark colour; she is also shown as wearing her hair in the same fashion as Rukmiṇī. In her right hand she should

be kept as described, because it is intended to be made to rest upon the shoulder of Satyabhāma. A reference to the illustrations would make this point clear. The short stick in the hand of Kṛishṇa is sculptured in the form of the shepherd's hook. In Tamil it is called *kuṇil*, and the Śrīvaishṇava saints as also the author of the classic epic *Śilappadigāram* often speak of Kṛishṇa as 'Mādhava who aimed and hit at fruits with a calf for his *kuṇil*' alluding of course to his killing the Vatsāsura.

One of the two illustrations given below represents a stone image in the Madras Museum. In this illustration Kṛishṇa has his arm actually resting on the shoulder of the Dēvī, who may be either Rukmiṇī or Satyabhāma. The hair on the head is done up into a knot and encircled by wreaths of flowers. (See Pl. LVIII.)

Such a piece of sculpture consisting of Kṛishṇa and the Dēvī is sometimes called by the name of Śaurirāja-pperumāḷ in Tamil.

The second photograph is that of a metal image from Shermadevi in the Tinnevelly district. In this the figure of Kṛishṇa is shown as wearing the hair tied up on the top of the head so as to assume the shape of a crown. The right hand is in the *kaṭaka* pose and is obviously intended to receive a separate metallic stick, which might be

PLATE LVIII.



Kṛishṇa and Rukmiṇi : Stone : Madras Museum.

[To face page 205.]

passed through the ring formed of the forefinger and the thumb (See Pl. LIX.). In both the illustrations the figures of Kṛishṇa and the Dēvī have three bends and are therefore of the *tribhaṅga* type. It appears from the peculiarities of the sculpture that they must be assigned to about the eleventh or the twelfth century A.D.

Navanīta-nṛittamūrti.

As the name indicates, this figure is intended to represent Kṛishṇa as dancing with joy for having secured a ball of butter to eat. In the hand the ball of butter is invariably shown. This is a common piece of sculpture in South India, and may very often be even purchased in bazaars as a toy for children to play with. The Navanīta-nṛitta-mūrti is made to stand on the left leg which is slightly bent at the knee-joint, while the right leg is lifted up and bent inwards as in dancing. The right hand is held in the *abhaya* pose or should be with a ball of butter in it, and the left arm is stretched out and thrown outwards.

This image has to be adorned with all ornaments and might be shown either as wearing a cloth or as being nude. When the ball of butter in the hand is not shown, it has to be understood that the dancing and the joy are due to the certain expectation of getting the butter. This descrip-



Kṛishṇa and Rukmiṇī: Bronze: Shermādēvi.

[To face page 206.]



(Fig. 1.) Navanīta-nṛittamūrti : Bronze : Madras Museum.



(Fig. 2.) Navanīta-nṛittamūrti : Bronze :

tion is followed in the concrete representations figured in the illustrations given below. The Madras Museum image has in the right hand the lump of butter; and the right leg though lifted as required, is supported upon a lotus, which is purely the artist's addition to ensure the stability and equilibrium of the standing figure by providing it with better and firmer attachment to the pedestal. (See fig. 1, Pl. LX.)

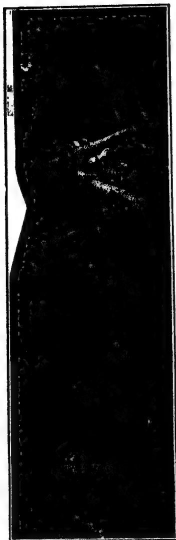
In the second illustration of this aspect of Kṛishṇa, (See fig. 2, Pl. LX.) the image is shown with the right hand held in the *kaṭaka* pose, instead of with a ball of butter in it, but is exactly similar in other respects to the Madras Museum image.

Gana-Gopala, or Venu-Gopala.

Gāna-Gōpāla or *Vēṇu-Gōpāla* is another variety of the Kṛishṇa image, in which he is conceived to be delighting with his enchanting music the hearts of the cowherds, the cowherdesses, and the cows who are his companions. In the case of these images, the rapture of music has to be clearly depicted on the face; and they are in consequence generally so very pretty as to attract attention wherever they may be. The aspiring artist also has often found this form of Kṛishṇa representation a very suitable subject giving ample scope for the display of his deep devotion and

artistic skill. Vēṇu-Gōpāla is generally surrounded by cowherds and cowherdesses. This image of Kṛishṇa is made to stand erect with the left leg resting on the floor; and the right leg is thrown across behind or in front of the left leg so as to touch the ground with the toes. The flute is held in both the hands, and one end of it is applied to the mouth. It is said that the complexion of such images of Kṛishṇa should be dark in hue so as to resemble the rain-cloud in appearance. The head should be ornamented with a bunch of peacock's feathers. There should be three bends in the body.

Four illustrations of Gāna-Gōpāla are given here. That from Haḷēbīḍu, (Pl. LXI.), is one which fairly tallies with the description given above. But it is worthy of note that here there are no cowherds, cowherdesses, cows and calves. It is a detached piece of sculpture probably removed from some ruined temple at Haḷēbīḍu; and it is now set up along with other images in the wall of Kēdārēśvara temple which is being newly built. This circumstance accounts for the absence of these inseparable companions of Kṛishṇa as Vēṇu-Gōpāla. Nothing but the highest praise is due to the artist for the perfection of his work and the resulting beauty of the image. There is the visible appearance of deep musical rapture



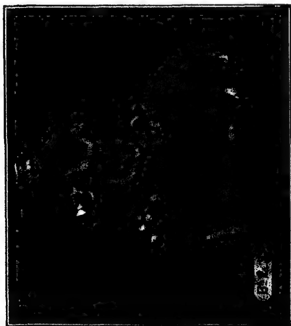
Gāna-Gōpāla : Stone :
Haḷēbīdu.

[To face page 208.]

PLATE LXII.



(Fig. 2.) Gāna-Gōpāla : Bronze :



(Fig. 1.) Gāna-Gōpāla : Ivory : Trivandram.

[To face page 209.]

on the face of Kṛishṇa. The happy face and the very well carved hands and fingers disclose in a remarkable manner the high capacity of the sculptor. The characteristically minute workmanship in relation to the jewels and the drapery which prevailed in the Hoysaḷa school, is exemplified here at its best. The second illustration is of a group of ivory images consisting of Vēṇugōpāla and two cows one on each side (See fig. 1, Pl. LXII). This group of images was carved recently in the Trivandram School of Arts. Herein also the image of Kṛishṇa is made to conform to the description given in the Sanskrit texts. The third illustration is a bronze figure in which Kṛishṇa is represented with four hands instead of two. In the right upper hand the *chakra* is held and in the corresponding left hand there is the *śaṅkha;* the two other hands hold the flute in the manner required to play upon it. On the head is the *kirīṭa;* and in all other respects it is an ordinary figure of Vishṇu. On either side the figures of Lakshmī and Bhūmi may be seen standing with the usual lotus and *nilōtpala* flowers in their hands. (See fig. 2, Pl. LXII). The fourth photograph is of the figure sculptured on a pillar in the Viśvanāthasvāmin temple at Teṇkāśi in the Tinnevelly district. The temple in which this image is to

be found, was built by the Pāṇḍya king, Arikēsari Parākrama Pāṇḍya in the year Ś. 1362 (corresponding to A. D. 1447). It is an image of the conventional type; nevertheless, it has been executed with great care and produces a notably good effect (See Pl. LXIII). Here Kṛishṇa is represented with eight arms; in three of the right hands he holds a *padma*, a *paraśu*, and the *chakra*, and in three corresponding left hands he carries a bow made of sugar-cane, a *pāśa* and the *śaṅkha*. With the two remaining hands the flute is held as if he is playing upon it. The legs are worked out according to the description given above which however, is not followed by the Haḷēbīḍu sculptor. *Ikshu-kōdaṇḍa*, (the sugar-cane bow), and the arrow of flowers are the peculiar emblems of Kāmadēva, the Indian Cupid. The *Śrītatvanidhi* calls this variety of Vēṇu-Gōpāla by the name of Madanagōpāla.

Parthasarathi.

Another form in which Kṛishṇa is worshipped is as Pārthasarāthi, that is, as charioteer of Arjuna. During the famous war between the Pāṇḍavas and the Kauravas fought on the field of Kurukshētra, Kṛishṇa, it is well known, served Arjuna as his charioteer. Corresponding to this conception of the charioteer, an image of Kṛishṇa is described in the



Madana-Gōpāla : Stone : Teṇkāśi.

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lotus in the right hand; her other hand is let down hanging. The image of Sātyaki, the younger brother of Kṛishṇa is seen standing to the left of that of Kṛishṇa: in its right hand is seen a *khaḍga* and the left hand is kept in the *varada* pose. Near the south wall and facing the north is the standing figure of Balarāma: it carries in its right hand the *hala* (the plough) while the left hand is kept in the *varada* pose. By the side of the north wall and facing the south, stand the figures of Aniruddha and Saṁkarshaṇa each carrying a *daṇḍa* in their right hands and keeping their left hands in the *varada* pose. One of the inscriptions found in this temple states that these images were set up by a mendicant Brāhmaṇa in the year Ś. 1486 (A. D. 1564-5).

Kaliyahi-mardaka-Krishna.

It is recorded in the life of Kṛishṇa that he punished and drove away to the sea the serpent named Kāḷiya, which had its abode in a pond called Kāḷindi in the river Yamuna. This, most probably refers to Kṛishṇa having abolished the original cult of serpent-worship. The image of Kṛishṇa representing him as chastising the serpent Kāḷiya should be sculptured, it is said, in the form of a child dancing upon the hood of a serpent, holding in its left hand the tail of the reptile and

Vaikhānasāgama. In this image Kṛishṇa is represented as holding the reins in one hand and a cane in the other, and as in the act of mounting a chariot, the right leg resting on the floor and the left leg placed in front of the chariot. The chariot itself is made to carry a flag on the dome above, and is shown to be yoked to excellent horses. Arjuna, with bow in hand, stands on the ground with his hands in the *añjali* pose. The right hand of Kṛishṇa is held so as to be in the *vyākhyāna-mudrā.* From this description it must be clear that the occasion for worshipping Kṛishṇa as Pārthasārathi arose not in consequence of his having guided the chariot of Arjuna skillfully in the battlefield, but in consequence of his having taught Arjuna those immortal lessons of religion and philosophy which are contained in the immortal *Bhagavadgīta.*

In the temple of Pārthasārathi at Triplicane the arrangement of the images is, however, quite different from the description given above. The central shrine of the temple faces the east; adjoining the back wall (which is the west one) of the shrine and occupying the central position stands the image of Kṛishṇa; it has only two arms, in the right one of which is kept the *śaṅkha* while the left hand is held in the *varada* pose. To the right of the image of Kṛishṇa is that of Rukmiṇī with a



Kāliyāhimardaka-Kṛishṇa: Bronze: Madras Museum.

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keeping the right hand outstretched so as to make the whole of the right arm appear like a streamer.* This description of Kāḷiyāhi-mārddaka-Kṛishṇa is faithfully carried out in almost all sculptures and castings. The bronze image of Kāḷiyāhi-marddaka-Kṛishṇa, whose photograph is reproduced on Pl. LXIV, belongs to the Madras Museum. This image very nearly resembles the Navanīta-nṛitta-Kṛishṇa. In the hand stretched out and held in the flag-pose the tail of the serpent Kāḷiya is caught. The left foot of Kṛishṇa is placed firmly on the hood of the serpent while the right one is lifted so as to indicate that it is going to be used in administering a kick on the hood of the serpent. The image of Kṛishṇa is further shown to be wearing short drawers ornamented with floral designs. The right hand is held in the *abhaya* pose. This bronze casting is probably at least five centuries old and is a fine specimen of what may be called the medieval art of South India. It may be mentioned here that Kāḷiyahi-mārddaka-Kṛishṇa is sculptured also on the wall of the pillared walk round the central shrine in the great Kailāsa temple at Ellora.

* The term employed in the original is *patākā-hasta ;* this would at first appear to mean a hand carrying a flag or standard. But it is a term borrowed from the *Bharata-śāstra* and it means therefore a hand held like a streamer.

Two illustrations of Gōvardhana-dhara-Kṛishṇa are given on Pls. LXV and LXVI. The former of these represents an image belonging to Nuggehaḷḷi, while the latter represents one belonging to the Hoysaḷēśvara temple at Haḷēbīḍu. Both of them are typical of Hoysaḷa school and are about six centuries old. Pl. LXV shows Kṛishṇa as holding aloft the Gōvardhana hill with the right hand, while in the other Pl. LXVI it is the left hand which is used for the purpose. Accordingly the body of the former image is bent to the left and that of the latter to the right. In both cases cows, cowherds and cowherdesses are worked out and shown to be taking shelter under the uplifted hill, which again is represented in both cases as having on it trees, wild beasts and hunters giving them chase. The Nuggehaḷḷi sculpture was executed, according to the label engraved below it, by Baichōja of Nandi, who bears the *birudas* or distinguishing titles of honour meaning that 'he is a rod of diamond to the hills representing the titled rival artists' and also 'the destroyer of the mosquitoes making up all the titled architects'. Many of the sculptural decorations in the temple at Nuggehaḷḷi appear to have been executed by this able artist.

Govardhana-dhara-Krishna.



Gōvardhana-dhara Krishṇa: Nuggehaḷḷi.

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PLATE LXVII.



(Fig. 3.) Vaṭapatraśāyin: Ivory: Trivandram.

(Fig. 1.) Bālakṛishṇa: Marble: N. India.

(Fig. 2.) Bālakṛishṇa: Bronze: S. India.

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Gōvardhana-dhara Kṛishna: Stone: Haḷēbīḍu.

[To face page 214.]

At the end of the description of the different varieties of the Kṛishṇa images, the *Vaikhānasāgama* remarks:—"The forms of Kṛishṇa are so in-"numerable that they cannot all be described. "Therefore the worshipper might sculpture "Kṛishṇa's image in any form in which he chooses "to conceive him." Besides the aspects of Kṛishṇa considered above there are a few others which are not described in the Sanskrit texts available to us; however, a large number of images of Kṛishṇa as a child (Bālakṛishṇa) are met with in sculptures. Kṛishṇa alone, among the *avatāras* of Vishṇu, is worshipped as a child, a youth etc., forms fit for exhibiting the various kinds of *bhakti* or love, as for instance, that of a mother to her child, that of a wife for her husband and that of a friend for a friend. As a baby Kṛishṇa is represented as crawling on all fours, sometimes with a ball of butter in his hand (See figs. 1 and 2, Pl. LXVII). Another form in which the child Kṛishṇa is often sculptured is as lying upon a leaf of the *vaṭa* tree (Indian fig) and is hence known as the Vaṭa-patra-śāyi. This form is symbolic of God brooding over the ocean of the chaos caused after the destruction of the universe at the end of an æon. (See fig 3, Pl. LXVII). A third variety is known as Santāna-Gōpāla and is described in the *Śrītatvanidhi* as follows: the

infant Kṛishṇa should be portrayed as lying on the lap of Yaśōdā and sucking milk from her breast, his face should be turned up a little and seeing his mother's face. One of his hands should be laid on the breast of his mother.*

Buddha. Among the ten *avatāras* of Vishṇu, some authorities maintain Buddha to be one, while others do not consider him to be such an *avatāra*. The Purāṇas themselves are divided in their view of the matter. Some of them, like the *Bhāgavata-purāṇa*, for instance, include Buddha among the *avatāras* of Vishṇu, while others do not. Among those that mention him to be an *avatāra*, *Bhāgavata-purāṇa* says—" Then, after the Kali age begins, a person named Buddha, son of Añjanā, will be born among the Kīkaṭas, in order to delude the enemies of the gods (the *asuras*)." A commentator explains the geographical position of the country of the Kīkaṭas by the remark *madhyē Gayā-pradēśē*, meaning in the region near Gayā. The *Agni-purāṇa* states—" The Suras, having been defeated in battle by the Asuras, sought the protection of Vishṇu; he, in consequence, was born as a deluder in the form of

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* पिबन्तं च स्तनं मातुर्मुखं संवीक्ष्य सुस्मितम् । अङ्गुल्यग्रैस्स्तनं चान्यं स्पृशन्तं च मुहुर्मुहुः ॥ यशोदाङ्कस्थितं गोपं ध्यायेत्पुत्रप्रदं सदा ।

Buddha, the son of Jina: by him the Asuras were deceived, who, on being induced to abandon the religion of the Vēdas, lost all power as warriors. From that time has the religion of Buddha flourished; and many are the heretics who have forsaken the sacred ordinances of the Vēdas." In a dialogue between Parāśara and Maitrēya, recorded in the *Vishṇu-purāṇa*, the latter asks the former who the Nagnas were, why they were so called, and what their character was. To this the former replies—"The Rigvēda, the Yajurvēda and the Sāmavēda are the threefold clothing of the several castes; and the sinful wight who throws off this is called the *nagna* or the naked person, meaning an apostate. The three Vēdas constitute the dress of all men; and when people neglect them they are left bare." He then proceeds to narrate the origin of Buddha, the deluding personage. In a battle that took place between the gods and the Asuras headed by Hrada, the gods were defeated; they fled to the northern shore of the milky ocean and there prayed to Vishṇu to restore them to their original state. The Lord was pleased with their prayers and emitted from out of his person a deluding form, which he gave to the celestials and said to them—"This deluding form shall deceive the Daityas, who being thereupon led

astray from the path of the Vēdas, shall be slain." This Being that so emanated from Vishṇu proceeded as a naked mendicant, with his head shaven, and carrying in the hand a bunch of peacock's feathers, to the Daityas who were engaged in severe austerities on the bank of the river Narmadā, and addressed them gently, saying—"O, ye Chiefs of the Daitya-race, why do you practise these devout penances? Do you expect rewards in this world or in the next?" The Asuras replied—"O worthy personage of great mind, we have been engaged in these penances with a view to reap fruits in the next world." The deceiving personage then told them that his teachings would bring them final emancipation and that they were worthy of receiving those teachings. That is why the Daityas came to be known by the name of *Arhatas* (meaning those that are worthy) Then he preached against the sinful massacre of animals taught by the *Vēdas*, and taught many more things opposed to the path of the *Vēdas* The word *Buddhyadhvē*, meaning "know ye?" was uttered by their new preceptor at the end of his discourse to the Daityas; and they responded by saying *Buddhyatē*—"it is known." Thus those that have followed the religion preached by this deluding personage came to be called *nagnas* as well as *buddhas*. The *Vishṇu*-

Purāṇa says many hard things against Buddhism and Buddhists.

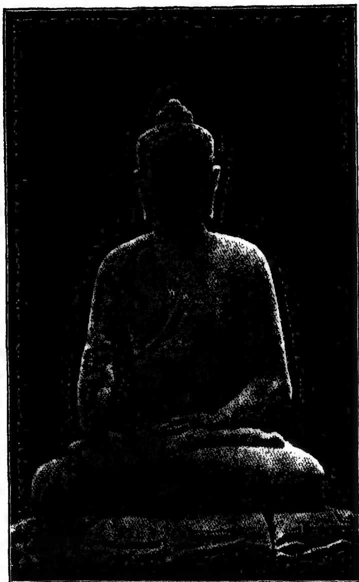
Practically the same account is found in some of the other Purāṇas also, which need not be given here in detail. The following is a description of the image of Buddha as gathered from the *Bṛihat-saṁhitā*, the *Agni-purāṇa* and the *Vishṇu-dharmōttara*.

The figure of Buddha should have on its feet and the palms marks resembling the *padma* or lotus; the body should be full and fresh and of fair complexion; and the head should have short curly hair on it. The image as a whole should appear calm and full of grace, as though it represented Buddha as the father to all creatures and it must be seated on a *padmāsana*. The lobes of the ears must be made pendant. The body should be covered with the *kāshāya*, the yellow garb of the ascetics, and on the shoulder there should be a piece of *valkalā*, or clothing made out of the bark of certain trees. The hands should be in the *varada* and the *abhaya* poses. This description is that of a Dhyāni-Buddha. It is in a way foreign to Hindu iconography to notice in detail the innumerable sculptural representations of Buddha. Hence the image of Buddha is described here mainly as it occurs in Hindu sculptures. Throughout the Chālukya and

required to be shown in the figures of the Jaina Tīrthankaras also. This mark is generally found on the right side of the chest and is, in many instances, a tiny equilateral triangle, with its apex pointing upwards.

The photograph of Buddha reproduced on Pl. LXVIII is copied from that by Dr. Ānanda-kumārasvāmi published some years back in the *Theosophist*. The image represents Buddha as engaged in meditation, with his legs in the *yōgā-sana* posture, and his left hand placed on the lap in the *yōga-mudrā* pose. The right hand is in the *abhaya* pose. The figure of Buddha is seated upon a beautifully worked out *padmāsana*. The closed eyes expressive of the mind deeply absorbed in meditation, the calm and contemplative face, the crown of finely carved ringlets of hair on the head, in fact the whole figure and all its details are modelled so as to be worthy of very high apprecia-tion.

Kalkyavatara. The last of the ten *avatāras* of Vishṇu is the Kalkyāvatāra. This incarnation has not yet taken place and is pre-dicted to come off about the end of the Kali-yuga or the present dark age. The *Agni-purāṇa* says—" In the Kali-yuga, thoughtless men will begin to commit acts fitting them for hell, and the confusion



Dhyani Buddha from Borobodur: Stone.

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of castes will continue. Then will virtue and religion disappear, and scarcely a single school of learning will remain; and barbarians, under the guise of rulers, externally arrayed in the apparel of justice, but internally composed of injustice, shall harass the people. At last Vishṇu shall appear as Kalki; and he will destroy the barbarians, and re-establish all those pure customs and morals which are based upon the due observance of the duties prescribed to the castes and the four orders. Thereafter Hari will return to heaven: and the Satya-yuga, then again returning, will restore to the world purity, virtue and piety."

The *Vishṇu-purāṇa* gives further details about this tenth incarnation "Thus, when ceremonies based upon the Vēdas and the institutes of the sacred law shall have nearly ceased, and the end of Kali-yuga will approach, a portion of that divine being, who is the creator of the whole universe, the preceptor of all immoveable and moveable beings, who is identical with Brahmā and all created beings, shall incarnate himself on earth. He will be born as Kalki, in the family of one Vishṇu-yaśas, an eminent Brāhmaṇa of Śambhala-grāma, and will be endowed with all the eight superhuman powers. By his irresistable heroism, he will slay all the foreign barbarians and thieves

and all those who are addicted to sin. His greatness and might shall unobstructedly prevail."

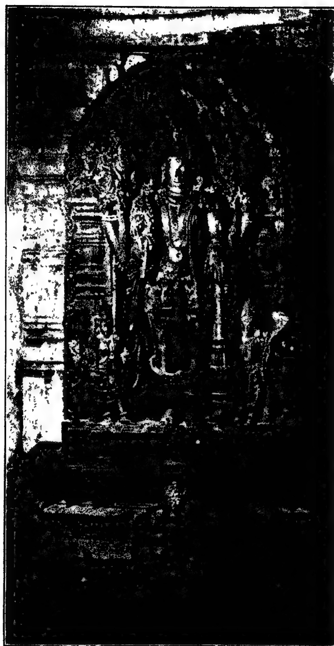
The image of Kalki should, according to the *Vaikhānasāgama*, have the face of a horse and the body of a man with four hands carrying respectively the *śaṅkha*, the *chakra*, the *khaḍga* and the *khēṭaka*, and should be made to possess a terrific look. The *kautuka-bēra* of this *avatāra* should be an ordinary Vishṇu image with four arms. According to the *Agni-purāṇa*, Kalki should carry the *dhanus* and the *bāṇa* and should ride on a horse. The image may also be made to carry the *khaḍga*, the *bāṇa*, the *chakra* and the *śaṅkha*. The *Vishṇudharmōttara* which is generally in fair agreement with the *Agni-purāṇa*, prescribes only two arms to Kalki. (See Pl. XXXV for this and the other *avatāras* of Vishṇu.)

CHATURVIMSATI-MURTAYAH.

THE TWENTY-FOUR IMAGES OF VISHNU.

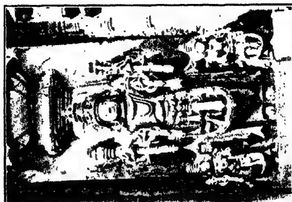
IT is a widely known fact in India that Vishṇu possesses a thousand names by which he is praised. The *Vishṇu-sahasra-nāma* is found given in the *Anuśāsanaparvan* of the *Mahābhārata*. Among these thousand significant names of praise relating to Vishṇu, twenty-four are considered to be the most important and are daily repeated by many Brāhmaṇas in their daily prayers. Corresponding to these twenty-four names images of Vishṇu are found sculptured in the Vaishṇava temples situated in the old Hoysaḷa land, where indeed they are met with more frequently than elsewhere. All these twenty-four images are very alike; they are all standing figures, with no bends in the body, possessing four arms, and adorned with the *kirīṭa*-crown and other usual ornaments;

each of them stands upon a *padmāsana*. The difference between any two of those images has to be made out by the way in which the *śaṅkha*, the *chakra*, the *gadā* and the *padma* are found distributed among their four hands. It is worthy of note that the number of possible permutations of four things taken four at a time is exactly twenty-four; and the order, in which the permutations of these four articles, among the four hands is to be observed, is in passing, as in a circle, from the upper right hand to the upper left hand, thence to the lower left hand, and from there lastly to the lower right hand. For example, that image of Vishṇu, which holds the *śaṅkha*, *chakra*, *gadā* and *padma* in the four hands in the order mentioned above, beginning from the upper right hand and ending with the lower right hand, is representative of Kēśava; that is, in the upper right hand of Kēśava the *śaṅkha* should be held; in the upper left, the *chakra*; in the lower left, the *gadā*; and in the lower right, the *padma*. In all these twenty-four cases the arrangement of those four things in relation to the four hands has to be observed in the same order. The following table based on the *Rūpamaṇḍana* gives the twenty-four names of Vishṇu and the corresponding arrangements of the four articles in the four hands in

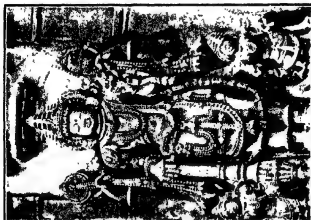


Chennakēśava: Stone: Bēlūr.

[To face page 228.]



Gōvinda: Stone: Bēlūr.



Mādhava: Stone: Bēlūr.



Madhusūdana: Stone: Bēlūr.

[To face page 229.]

each case, and is intended to enable the reader to notice the difference between the various images at a glance.

Table showing the arrangement of the *śaṅkha*, *chakra*, *gadā* and *padma* in the four hands of each of the twenty-four *Mūrtis* of Vishṇu according to the *Rūpamaṇḍana*.

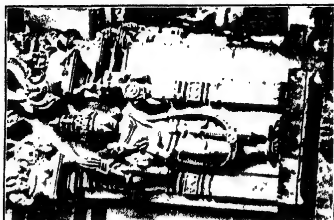
No.	Name of the Murti.	Back right hand	Back left hand.	Front left hand.	Front right hand.
1	Kēśava	Śankha	Chakra	Gadā	Padma
2	Nārāyaṇa	Padma	Gadā	Chakra	Śaṅkha
3	Mādhava	Chakra	Śaṅkha	Padma	Gadā
4	Gōvinda	Gadā	Padma	Śaṅkha	Chakra
5	Vishṇu	Padma	Śaṅkha	Chakra	Gadā
6	Madhusūdana	Śaṅkha	Padma	Gadā	Chakra
7	Trivikrama	Gadā	Chakra	Śaṅkha	Padma
8	Vāmana	Chakra	Gadā	Padma	Śaṅkha
9	Śrīdhara	Chakra	Gadā	Śaṅkha	Padma
10	Hṛishīkeśa	Chakra	Padma	Śaṅkha	Gadā
11	Padmanābha	Padma	Chakra	Gadā	Śaṅkha
12	Dāmōdara	Śaṅkha	Gadā	Chakra	Padma
13	Saṁkarshana	Śaṅkha	Padma	Chakra	Gadā

from Purushōttama. Moreover, Nos. 9, 10, 11, 13, 14, 21, 22 and 23 in the *Pādma-purāṇa* list may easily be seen to be in disagreement with the corresponding numbers in the *Rūpamaṇḍana* list, which is undoubtedly the correct list, in as much as all the twenty-four possible permutations of the four emblems are found to occur in it accurately. Nevertheless it is also given below for comparison :—

Table showing the different arrangements of the *śaṅkha, chakra, gadā and padma* in the four hands of the twenty-four images of Vishṇu according to the description found in the *Pātāḷa-khaṇḍa* of the *Pādma-purāṇa.*

No.	Name of Vishnu.	Upper right hand.	Upper left hand.	Lower left hand.	Lower right hand.
1	Kēśava	Śaṅkha	Chakra	Gadā	Padma
2	Nārāyaṇa	Padma	Gadā	Chakra	Śaṅkha
3	Mādhava	Chakra	Śaṅkha	Padma	Gadā
4	Gōvinda	Gadā	Padma	Śaṅkha	Chakra
5	Vishṇu	Padma	Śaṅkha	Chakra	Gadā
6	Madhusūdana	Śaṅkha	Padma	Gadā	Chakra
7	Trivikrama	Gadā	Chakra	Śaṅkha	Padma

PLATE LXXI.



Śrikṛishna. Stone: Bêlūr.



Hari: Stone: Bêlūr.

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No.	Name of Vishṇu.	Upper right hand.	Upper left hand.	Lower left hand.	Lower right hand.
8	Vāmana	Chakra	Gadā	Padma	Śaṅkha
9	Śrīdhara	Chakra	Padma	Śaṅkha	Gadā
10	Hṛishīkēśa	Chakra	Gadā	Śaṅkha	Padma
11	Padmanābha	Padma	Śaṅkha	Gadā	Chakra
12	Dāmōdara	Saṅkha	Gadā	Chakra	Padma
13	Saṁkarshaṇa	Śaṅkha	Padma	Chakra	Gadā
14	Vāsudēva	Chakra	Śaṅkha	Gadā	Padma
15	Pradyumna	Śaṅkha	Chakra	Gadā	Padma
16	Aniruddha	Gadā	Śaṅkha	Padma	Chakra
17	Purushōttama	Padma	Śaṅkha	Gadā	Chakra
18	Adhōkshaja	Gadā	Śankha	Chakra	Padma
19	Nṛisiṁha	Padma	Gadā	Śaṅkha	Chakra
20	Achyuta	Padma	Chakra	Śaṅkha	Gadā
21	Janārdana	Padma	Chakra	Śaṅkha	Gadā
22	Upēndra	Śaṅkha	Gadā	Chakra	Padma
23	Hari	Śaṅkha	Chakra	Padma	Gadā
24	Śrī-Kṛishṇa	Gadā	Padma	Chakra	Śaṅkha

Corresponding to some of these twenty-four images of Vishṇu there are specially named Śaktis,

whose names are found given in the first chapter of the third *Rātri* of the *Nārada-Pāñcharātrāgama* as under :—

No.	Name of Vishṇu.	Corresponding name of the Śakti.
1	Kēśava	Kīrti
2	Nārāyaṇa	Kānti
3	Mādhava	Tushṭi
4	Trivikrama	Śānti
5	Vāmana	Kṛiyā
6	Achyuta	Dayā
7	Śrīdhara	Mēdhā
8	Hṛishīkeśa	Harsha
9	Padmanābha	Śraddhā
10	Dāmōdara	Lajjā
11	Vāsudēva	Lakshmī
12	Saṁkarshaṇa	Sarasvatī
13	Pradyumna	Prīti
14	Aniruddha	Rati

Why each of the remaining ten *Mūrtis* of Vishṇu is not associated with a specially named Śakti, it is not possible to guess.

In the *Pāñcharātrāgama*, these twenty-four *Mūrtis* of Vishṇu seem to be of some special importance. The philosophical meaning underlying them is not quite patent. Nevertheless an account of their origin, as given in certain Sanskrit works of authority, may prove interesting. The supreme Lord Para-Vāsudēva is conceived to be the possessor of the six excellent *guṇas* or attributes called *jñāna*, (knowledge), *śakti* (energy), *bala* (strength) *aiśvarya* (supremacy), *vīrya* (heroism) and *tējas* (brightness) and is *nirdōsha* (free from evil). From Him sprang, it is said, divine beings, possessing each a couple only out of the above mentioned six attributes, thus :—

> Saṁkarshaṇa, with *jñāna* and *bala*,
> Pradyumna, with *aiśvarya* and *vīrya*, and
> Aniruddha, with *śakti* and *tējas*.

The Supreme Being in association with these three evolved deities makes up the *śakti-maya-vyūha*. From the *Ahirbudhnya-saṁhitā* we learn that from Para-Vāsudēva sprang three other deities, namely, Kēśava, Nārāyaṇa, and Mādhava. Similarly from Saṁkarshaṇa arose the three deities Gōvinda, Vishṇu and Madhūsudana. Again, Trivikrama, Vāmana and Śrīdhara came forth from Pradyumna; and lastly Aniruddha evolved out of himself Hṛishīkēśa, Padmanābha and Dāmō-

dara. In this way, the evolution of sixteen out of the twenty-four *Mūrtis* of Vishṇu is generally accounted for; and the same authority further states that Vishṇu manifested himself in thirty-nine different forms and gives a list of those forms. Evidently all these various forms of the Supreme Lord Vishṇu are representative of the attributes with which His worshipper endows Him according to the mood and needs of his own prayerful mind.

The *Śakti-maya-vyūha* is described succinctly in ten chapters in the *Bṛihad-brahma-saṁhitā*. That Being who has neither beginning nor end, who has myriads of forms, who is omnipresent and resplendent and is the Supreme Brahman, is known by the name of Vāsudēva. In him are contained the moveable and the immoveable worlds which we see around us; the whole of the universe is evolved out of Vāsudēva who is the cause and source of all existing things. Nevertheless, His contact with gross matter *prakṛiti* does not affect His ever pure Being. Even in the various incarnations assumed by Him *prakṛiti* could not bedim the faculties of Vāsudēva who is in essence the embodiment of all knowledge (*Jñāna-svarūpi*). The first form assumed by this Supreme Soul is a pacific one, with only two arms and a single face; the colour of this form of Vishṇu is pure crystal

white; His body is as resplendent as a crore of suns, moons and fires, all put together, and is adorned with the *kirīṭa, hāra, kēyūra* and *vana-mālā*. This manner of manifestation of Vāsudēva can be conceived and comprehended only by the minds of *yōgins*. From out of this form is derived Para-Vāsudēva, who possesses four hands in which he carries *padma*—the emblem of creation, *chakra*—the emblem of protection, *śaṅkha*—that of salvation, *gadā*—that of destruction. The complexion of Para-Vāsudēva has the lustrous blue colour of the peacock; he is to be clad in yellow garments and adorned with the *kirīṭa, kēyūra* and other ornaments. This Para-Vāsudēva is the deity who is responsible for all the cosmic functions of the Creator. Later on Para-Vāsudēva assumes a form with four faces; this latter form in its turn breaks up into two as Nārāyaṇa and Vāsudēva. Of these Nārāyaṇa, is dark in colour as the rain-cloud and Vāsudēva, crystal white. From this last Vāsudēva just mentioned comes forth Saṁkarshaṇa; from Saṁkarshaṇa comes forth Pradyumna; and from Pradyumna, Aniruddha. Every one of these four forms is possessed of four arms. Vāsudēva among them possesses all the six attributes, namely, wisdom (*jñāna*), energy (*śakti*), sovereignty (*aiśvarya*),

strength (*bala*), brightness (*tējas*) and heroism (*vīrya*), and is free from all evil (*nirdōsha*). Saṁkarshaṇa possesses more of *jñāna* and less of the other five attributes, while in Pradyumna *śakti* or *bala* is dominant; Aniruddha is endowed with the preponderance of *aiśvarya*. From out of these four forms of the Lord others came into being. From Vāsudēva came forth Kēśava, Nārāyaṇa and Mādhava; from Saṁkarshaṇa came forth Gōvinda, Vishṇu and Madhusūdana; from Pradyumna came forth Trivikrama, Vāmana and Śrīdhara; and from Aniruddha came forth Hṛishīkēśa, Padmanābha and Dāmōdara. Such is the evolution of these twelve different divine powers. The deities Vāsudēva Saṁkarshaṇa, Pradyumna and Aniruddha, from whom the above mentioned evolution took place, themselves assumed secondary forms respectively known also as Vāsudēva, Saṁkarshaṇa, Pradyumna and Aniruddha: from these secondary deities came forth Purushōttama, Adhōkshaja, Narasiṁha and Achyuta respectively: from Purushōttama came forth Janārdana, Upēndra, Hari and Kṛishṇa. Thus, according to the *Bṛihad-brahma-saṁhitā*, did these twenty-four forms (*Mūrtis*) of Vishnu come into existence.

Of these twenty-four *Mūrtis* of Vishnu some are considered to be fit for worship by certain

classes of votaries, and others by other classes. The *Rūpamaṇḍana* states that happiness comes to Brāhmaṇs by worshipping Kēśava, Nārāyaṇa, Mādhava and Madhusūdana. When worshipped by Kshatriyas Madhusūdana and Vishṇu bestow on them all good, while the Vaiśyas obtain their good by adoring Trivikrama and Vāmana. To the Śūdra the worship of Śrīdharā is considered to be specially beneficial. The god who confers blessings on the cobbler, the washerman, the dancer, the hunter, the *varaṭa* and the *Mēḍā-bhilla*, is Hṛishīkēśa. Padmanābha is particularly the god of the potter, the petty merchant, the harlot, the oil-monger, the vendor of liquors and such others. The *yati* (mendicant ascetic) and the *brahmachāri* (student anchorite) should offer their worship to Dāmōdara. The triple god Hari-Hara-Pitāmaha, who is the same as Dattātrēya, Narasiṁha, Vāmana and Varāha may well be worshipped by all, and they bestow their blessings on all alike.

Among these twenty-four forms of Vishṇu, those of Vāsudēva, Saṁkarshaṇa, Pradyumna and Aniruddha are considered to be of special importance for the reason that they make up the *Śakti-maya-vyūha*; and much has therefore been written about them. Evidently for the same

reason, the *Vaikhānasāgama* considers these forms of Vishṇu to be very much higher than even the ten *avatāras*.

Now, in regard to the image of Vāsudēva, it has to be observed that Vāsudēva is invariably looked upon in two aspects, a human and a purely divine aspect. Kṛishṇa, incarnated as the son of Vāsudēva, is the human Vāsudēva or Mānusha-Vāsudēva; and Vāsudēva, conceived as the one God, in whom all things in the universe live, move and have their being and who is at the same time indwelling in all the beings in the universe, is the supreme Vāsudēva or Para-Vāsudēva. It is laid down that the image of Mānusha-Vāsudēva should be in accordance with the *madhyama-daśa-tāla* measure of 120 *aṅgulas;* it should have only two hands carrying the *śaṅkha* and the *chakra*. On the right there should be the goddess Rukmiṇī and to her right there should be Balarāma wielding the plough (*hala*) and *Musala*. To the right of Balarāma there should be Pradyumna carrying in the right hand the sword and the left hand being made to rest upon the waist in the *kaṭyavalambita* pose. On the right of Pradyumna, there should be the four faced Brahmā, with four arms. A little to the left of Mānusha-

Mānusha-Vāsudeva.

Vāsudēva, there should be Aniruddha carrying the sword and the shield; and on his right there should be Sāmba,* with the right hand in the *abhaya* pose and with a stick in the left hand. The figure of Garuḍa should be on the left of Sāmba. All these images belonging to this group should be worked out in the standing posture. The *kautuka-bēra* of Mānusha-Vāsudēva may be either according to the description given above, or it may be an ordinary four-armed image of Vishṇu. The image of Daivika-Vāsudēva should be seated on a *siṁhāsana*, with Śrīdēvī aud Bhūmidēvī on the right and the left; it should have four arms. In the upper right hand Para-Vāsudēva should hold the *chakra*, in the lower right hand, the *padma*; in the upper left hand, the *śaṅkha*; and the lower left hand, the *gadā*. On the right and left there should be the images of the gods mentioned above in association with Mānusha-Vāsudēva. In addition to them there should be by the side of Balarāma the standing image of his consort Rēvatī-dēvī; on the left of Aniruddha, his consort Ushā; on the side of Pradyumna, his consort Rōhiṇī; and on the side

Daivika-Vasudeva.

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* Some manuscripts have Śāmba instead of Sāmba.

of Sāmba, his consort Indukarī. Such is the description of Para-Vāsudēva given in the *Vaikhānasāgama*.

Para-Vāsudēva might, according to the *Agnipurāṇa*, also be sculptured as a standing image. In this case there should be on either side the goddesses Śrī and Pushṭi, carrying respectively a *padma* and a *vīṇa*. The figures of these goddesses should not reach a higher level than the hip of Vāsudēva. In the *prabhāmaṇḍala*, ornamented with the figures of elephants and other animals, two flying figures, representing two Vidyādharas, carrying each a flower garland, should be sculptured. The *pīṭha* on which Vāsudēva and the Dēvīs stand should be made to have the brilliance of gold. (See fig. 150, p. 207, of V. A. Smith's *History of Fine Arts in India and Ceylon.*)

There is another description of Para-Vāsudēva given in the *Vishṇudharmōttara*. The image of this Vāsudēva should according to this authority, have one face and four arms; it should have great beauty and a fine appearance; it should be of the dark blue colour of the cloud, should be adorned with all the various ornaments, and be clad in yellow garments. From his neck, resembling, in its round contour, the *śaṅkha*, necklaces of

excellent workmanship and the *vana-mālā* should be suspended so as to reach the knees. The cloth tied round the loins should descend as far down as the knees. *Kuṇḍalas* should adorn his beautiful pendant ears, and reflect their lustre on the neck. On the arms should be worn the *aṅgada* and the *kēyūra*; and on the chest, there should be the jewel *kaustubha*. The head should be covered with a *kirīṭa;* and behind it there should be the *śiraś-chakra* in the form of a well-shaped lotus. The arms of Vāsudēva should be long and well formed; and the fingers of the hands should be tipped with nails dyed red. In one of the right hands of Vāsudēva there should be a full-blown lotus, and in one of the left hands the *śaṅkha* in its natural form. To his right should stand the personified form of *gadā* as a goddess with slender waist, a large hip and a very pretty appearance. She should possess two bright, playful eyes and be bedecked with numerous ornaments. She should hold a *chāmara* in one of her hands; and the other right hand of Vāsudēva should be made to rest upon her head.

The goddess Bhūmi, with a gracefully protuberant belly marked with three gentle folds, should be made to stand between the legs of Vāsudēva and embrace them with her arms. The legs

of Vāsudēva should be kept apart by a distance of about a foot, and the right leg should be a little in front of the left. On the left side of Vāsudēva should stand the personified figure of *chakra*—a male figure with a big, hanging belly and round wide open eyes. This figure also should be adorned with various ornaments, should hold a *chāmara* in the hand, and be shown to evince a desire to be ever gazing in adoration at his Lord. The left hand of Vāsudēva, other than the one holding the *śaṅkha*, should be placed upon this personified figure of *chakra*.

In illustration of the twenty-four *Mūrtis* of Vishṇu there are six pictures given, all of which represent images found in the Chennakēśavasvāmin temple at Bēlūr in the Native State of Mysore. They are of Kēśava, Mādhava, Gōvinda, Madhusūdana, Hari and Śrī-Kṛishṇa respectively. Of these, the first image, that of Kēśava is one of the very best specimens of the Hoysaḷa school of sculpture, and is in an excellent state of preservation. It was set up by Śāntaladēvī, the chief queen of Vishṇuvarddhanadēva of the Hoysaḷa dynasty, in the Kappē-Chennigarāya shrine in the Chennakēśavasvāmin temple. On the base of this image, and in the front tier running just over the head of Garuḍa, is a single-line inscription in

Sanskrit written distinctly in Kannaḍa characters, mentioning that that god Chennakēśava, who brings peace to all the created beings in the world, was set up by Śāntidēvī, queen of Vishṇu. This image now goes by the popular name of Kappē-Chennigarāya, and is not in *pūja*. In the *prabhā-vaḷi* might be noticed, with the help of a magnifying glass, the sculpturing of the ten *avatāras* of Vishṇu as also of the eight *dik-pālas* or the guardians of the cardinal points. The other five images are found sculptured on the walls of the central shrine of Chennakēśavasvāmin in the same temple. It may be noticed that the first five of these six figures wear the *makara-kuṇḍala*, the last alone has the *ratna-kuṇḍala* given to it. All the images are well executed, and bear evidence of trained workmanship.

MINOR AVATARAS AND MANIFESTATION OF VISHNU.

MINOR AVATARAS AND MANIFESTATION OF VISHNU.

PURUSHA is described in the *Vaikhānasāgama* as an *āvaraṇadēvatā*, that is, as a deity whose image is placed in one of the circuit round the central shrine. The position allotted for the image of Purusha is on the east in the first *āvaraṇa*; and the image should be so placed as to be facing the east. The colour of this image should be white and that of its garment yellow. It should have on its sides the images of Śrīdēvi and Mēdinīdēvī respectively.

Purusha.

Kapila is said to be the form assumed by the divine Pradyumna when he became free from the influence of all worldly desires. The image of Kapila should have a beard; it should be seated upon the *padmāsana*; near him there should be the vessel *kamaṇḍalu* such as the one used by *sannyāsins*. One of the hands should be placed in front on the crossed legs. The eyes should be closed indicating *dhyāna* or meditation. There should be the *jaṭā-maṇḍala*

Kapila.

round the head; and the shoulders should be high showing that Kapila was a great adept in controlling the breath. The feet of the image of Kapila should be marked with lines resembling the outline of the lotus. The figure ought to be draped in deer-skin and must bear the *yajñōpavīta*. This Kapila is generally identified with Kapila, the founder of the Sāṅkhya philosophy. The *Vaikhānasāgama* gives a somewhat different description of Kapila. Being classed as an *āvaraṇadēvatā*, the image of Kapila is alloted a place in the south-east corner of the first *āvaraṇa*. Kapila is here said to be an embodiment of the Vēdas and is to be a seated image facing the east, and having eight arms. Of the four hands on the right side one is to be in the *abhaya* pose and the other three are to carry the *chakra*, the *khaḍga* and the *hala*; one of the left hands is to be resting on the hip in the *kaṭyavalambita* pose and the other three should carry the *śaṅkha*, the *pāśa*, and the *daṇḍa*. The colour of the garment of Kapila should be red. On the sides of Kapila should stand the images of Gayatrī and Sāvitrī respectively.

Yajnamurti or Yajnesa.

Yajñamūrti or Yajñēśa is another minor *avatāra* of Vishṇu mentioned in the *Śrī-Bhāgavata*. He is looked upon as an *āvaraṇadēvatā* by the *Vaikhānasāgama*,

according to which his place is in the south-west corner of the first *āvaraṇa*. His image must be made to face the west. The image of Yajñēśa should have two heads, seven hands, and four horns.* The colour of the body of this image should be that of molten gold. The hands should

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* Yajña is described in the Ṛigvēda as a bull having four horns, three legs, two heads and seven hands. The author of the Nirukta explains the above thus: the four horns mentioned in the Ṛik stand for the four Vēdas; the three legs for the three *svanas*, namely, the *prātassvana*, the *madhyandinasvana* and the *tritīyasvana*; the two heads for the *ishṭis*, the *prāyaṇīya-ishṭi* and the *udayaṇīya-ishṭi*; and the seven hands for the seven *chhandas* or *mantras*. This bull, Yajña, according to the Ṛik referred to above, is said to be tied up by three ropes and is bellowing; the great god, Yajña represented as a bull, is also said to have entered into the bodies of men. The Nirukta explains the three fold binding of the bull as its association with the *mantras*, the *brāhmaṇas* and the *kalpa-sutras*; the bellowing of the bull is said to be the praising the gods in sacrifices with the *mantras* of the Ṛigvēda, making offerings with the *Mantras* of the Yajurvēda and praying to them with the *mantras* of the Sāmavēda. The god Yajña is said to have entered men for the purpose of making them offer sacrifices. Brāhmaṇas should employ this *mantra* when they make offerings to the fire in the morning and the evening.

The symbolical explanation of the sacrifices given above

carry the *śaṅkha*, the *chakra*, the *ājya-pātra*, the *sruk* and the *sruva*, and the *juhu*, which last, is a laddle used in pouring ghee into the sacred fire in sacrifices. Yajñēśa should have three legs and be adorned with various ornaments. On the right and left of this manifestation of Vishṇu the goddesses Svāhā and Svadhā should be made respectively to stand.

Vyasa. The *Vishṇudharmōttara* contains a description of the image of Vyāsa. It is said there that it should be slender, of black complexion and wearing dark brown *jaṭās*. On his side there should be his four well-known disciples, Sumantu, Jaimini, Paila and Vaiśampāyana.

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has been incorporated in the description of the image of Yajñamūrti.

"चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्त हस्तासो अस्य । त्रिधा बद्धो वृषभो रोरवीति महो देवो मर्त्याँ आविवेश ॥"

चत्वारि शृङ्गेति वेदा वा एत उक्तास्त्रयो अस्य पादा इति सवनानि त्रीणि द्वेशीर्षे प्रायणीयोदयनीये सप्तहस्तासः सप्तच्छन्दांसि त्रिधाबद्धः त्रेधा बद्धो मन्त्रब्राह्मणकल्पैर्वृषभो रोरवीति रोरवणमस्य सवनक्रमेण ऋग्भिर्यजुर्भिस्सामभिर्यदेनमृग्भिश्शंसन्ति यजुर्भिर्यजन्ति सामभिस्स्तुवन्ति महोदेव इत्येष हि महान्देवो यद्यज्ञो मर्त्याँ आविवेशेत्येष हि मनुष्यानाविशति यजनाय तस्योत्तराभूयसे निर्वचनाय ॥

(निरुक्ते १३ शाध्याये १ मपादे ७ मंखण्डे).

Dhanvantrin.

The same authority *Vishṇudharmōttara* says that Dhanvantrin should be sculptured as a handsome person carrying in both the hands vessels containing *amṛita*, that is, the ambrosia of the gods.

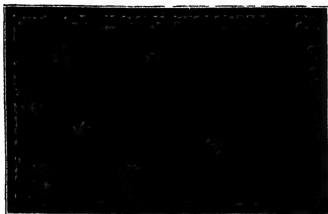
Dattatreya.

As already mentioned, Dattātrēya is one of the minor *avatāras* of Vishṇu. The story of his birth and life is given in detail in the *Mārkaṇḍēya-purāṇa*. There was a certain Brāhmaṇa, a Kauśika, in the city of Pratishṭhāna, who was suffering from leprosy. His wife served him nevertheless as if he was a deity. Once it so happened that the sage Aṇi-Māṇḍavya became annoyed with this leprous Kauśika and uttered a curse that he should die before the next sunrise. Thereupon his chaste, faithful and devoted wife, relying upon the power of her chastity, ordered the sun not to rise; and for days the sun did not rise. The gods became frightened at this and approached Anasūyā, the famous wife of Atri, and requested her to pacify the wife of the leprous Kauśika and make the sun rise from day to day as usual. She agreed to do as desired, and went to the Kauśika's house. There she was received by his wife with all the due rites of hospitality and was asked the purpose of her most welcome visit. On being

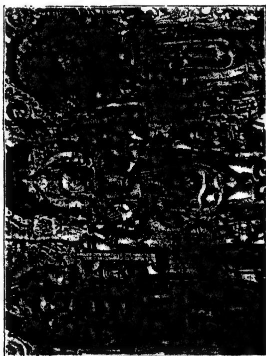
told that the object of her visit was to allow the sun to rise as before from day to day, she said that she would gladly do so, provided that thereby the threatened death does not befall her lord and master. On being assured of this, she allowed the sun to rise; and he rose. Her husband, however, fell down as if dead, but was immediately revived by Anasūyā and made healthy, strong and beautiful. The gods became pleased at this, and asked the worthy and honourable wife of the revived and rejuvinated Kauśika to receive a boon at their hands, to which she readily agreed. And the boon she wanted was that Brahmā, Vishṇu and Śiva—the gods of the Hindu trinity—should be born as her sons. They were so born; and Dattātrēya was the incarnation of Vishṇu. He became in his life famous as an ascetic and great *yōgin*, and is even now considered to be worthy of worship as a god.

There are three different ways in which Dattātrēya is represented in sculptures. The first manner of representation is to have Brahmā, Vishṇu and Śiva sculptured so as to be standing side by side. These images are very similar to the ordinary images of these gods. Fig. 1, Pl. LXXII is a photograph of Dattātrēya sculptured on a wall of the Hoysaḷēśvara temple at Haḷēbīḍu.

PLATE LXXII.

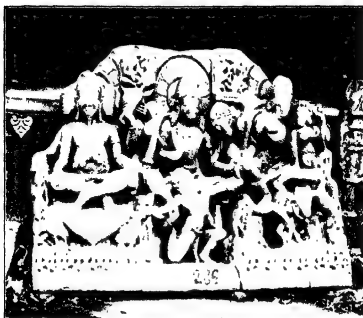


(Fig. 2.) Dattātrēya : Stone : Ajmere.



(Fig. 1.) Hari-Hara-Pitāmaha : Stone : Halēbīḍu.

[To face page 252.]



Hari-Hara-Pitāmaha : Stone : Ajmere, Rajaputana Museum.

[To face page 253.]

Here the figure of Brahmā is seen to carry in its upper right hand the *sruk* and the *sruva*, in the lower right hand the *akshamālā*, in the upper left hand the *pāśa* and in the lower left hand the *kamaṇḍalu*. The figure of Śiva carries the *śūla* and *ḍamaru* in the two back hands and the *akshamālā* and the *pustaka* in the front two hands. The figure of Vishṇu holds in its four hands the *padma*, the *gadā*, the *chakra* and the *śaṅkha*. The figures of Śiva and Vishṇu are each associated with a Dēvī; but Brahmā has no goddess by his side. This first variety of the representation of Dattātrēya is given a somewhat novel turn in the figure which is reproduced on Pl. LXXIV. Here the three deities are each seated respectively on a *padmāsana* supported on swans, on the Garuḍa and on the bull forming their distinctive vehicles. Brahmā is seated in the posture known as the *utkuṭikāsana*, his middle face has a beard and his two crossed legs are supported by the *yōga-paṭṭa*, which is a broad ribbon passing tightly round the body and the legs. The right upper hand is broken; and it is not possible to make out what object it carried. In the other hands are seen the *pustaka*, a *kamaṇḍalu* and an *akshamālā*. Though the upper and the lower right hands of Vishṇu are also broken, it is easily made out that they held the

gadā aud the *padma;* the left hands carry the *chakra* and the *śaṅkha*. Śiva's right hands are also broken off. It seems evident that the upper right hand held in it a *śūla*. It is difficult to find out what objects were in the left hands. Though so injured, this is a remarkable piece of sculpture belonging to the Rajputana Museum at Ajmere. The sculptor has executed his work in a very finished style and it is almost perfect in every detail.

The second manner in which Dattātrēya is sculptured is as Vishṇu in the *yōga* posture, and his triple nature is indicated by the *lāñchhanas*, the characteristic emblems, the swan, the Garuḍa and the bull, of the three gods Brahmā, Vishṇu and Śiva, being carved on the pedestal, which is a *padmāsana*. In the photograph of Dattātrēya reproduced on Pl. LXXIII, the figure of Vishṇu may be seen to have a *jaṭā-makuṭa* on the head, and a few *jaṭas* or ropes of matted hair also shown to be hanging down from it. The *chakra* and the *śaṅkha* are in two of the hands, while his other two hands rest upon the crossed legs in the *yōga-mudrā* pose. On the *prabhāvaḷi* the ten *avatāras* of Vishṇu are carved. It may also be noted that in the right ear Dattātrēya wears a *sarpa-kuṇḍala*, which is characteristic of Śiva, and in the left ear the *makara-kuṇḍala*, characteristic of Vishṇu. This



Dattātrēya : Stone : Bādāmī.

[To face page 254.]

piece of sculpture belongs to Bādāmi and may well be assigned to the later Chālukya period. It is a remarkably well finished piece of sculpture and is very pleasing in its effect in exhibiting the philosophic peace and calmness which it seems to have been specially intended to convey.

Fig. 2, Pl. LXXII, is another illustration of the same variety as the above, but here the image is a standing one. It carries in its hands the *śūla*, the *chakra*, the *kamaṇḍalu* and perhaps the *aksha-mālā*. It may be noticed that the *padma*, the Garuda and the bull, the characteristic emblems of Brahmā, Vishṇu and Śiva respectively, are carved on the pedestal. On either side stand a few figures which appear to be some devotees.

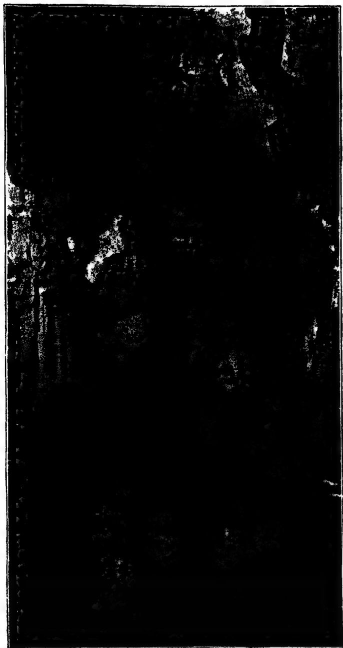
The third way, which is evidently a more modern way, in which Dattātrēya is represented is as a human being with three heads and four arms, and as attended by four dogs of different colours, said to represent the four Vēdas, and also by a bull.

It may be said here that the *Vishṇu-dharmōttara* lays down that Dattātrēya should be sculptured almost exactly like Vālmīki. The *Rūpamaṇḍana* gives the description of Dattātrēya under the name of Hari-Hara-Pitāmaha. Accord-

ing to this authority, the image of Hari-Hara-Pitāmaha should have four faces, six hands, and a single body made to stand on a *pīṭha*. The right hands should carry the *akshamālā*, the *triśūla*, and the *gadā*, while the left hands should be made to hold the *kamaṇḍalu*, the *khaṭvāṅga* and the *chakra*. We can easily recognise in these six articles carried in the hands of Hari-Hara-Pitāmaha, that the *akshamālā* and the *kamaṇḍalu* are emblematic of Brahmā, the *chakra* and the *gadā* of Vishṇu, and the *triśūla* and the *khaṭvāṅga* of Śiva. The idea evidently is that Dattātrēya is an incarnation of all the three deities of the Hindu trinity, although in a special sense he is an incarnation of Vishṇu in particular.

Vaikuṇṭha or Vaikuṇṭhanātha.

Vaikuṇṭha or Vaikuṇṭhanātha should have four faces and eight hands, and be seated upon the mythical kite Garuḍa. In the right hands, the *gadā*, the *khaḍga*, the *bāṇa* and the *chakra* should be held; and in the left hands, the *śaṅkha*, the *khēṭaka*, the *dhanus* and the *padma*. Of the four faces, the front one facing the east should be that of a man, the one to the south should be that of Narasiṁha, the one to the west that of a woman, and the face to the north should be that of Varāha. (See Pl. LXXV.)



Vaikuṇṭhanātha : Stone : Bādāmi.

[To face page 256.]

Trailokya-mohana. This image of Vishṇu is almost similar to that of Vaikuṇṭha described above; it should also have four faces and be made to ride on the back of Garuḍa. But the number of hands are to be sixteen; in six of the right hands are to be placed respectively the *gadā*, the *chakra*, the *aṅkuśa*, the *bāṇa*, the *śakti* and the *chakra* (?); the seventh right hand is to be in the *varada* pose; in seven of the left hands should be placed similarly the *mudgara*, the *pāśa*, the *dhanus*, the *śaṅkha*, the *padma*, the *kamaṇḍalu* and the *śriṅga* (a horn); the remaining right hand and left hand are to be held in the *yōga-mudrā* pose. The faces should be in order those of a man, of Narasiṁha, of Varāha and of Kapila.

Ananta. Ananta has several forms and is conceived to be endowed with almost all the divine powers (*śaktis*). The image of this deity should have twelve hands and four faces, and should be seated upon Garuḍa. One of the right hands should be in the *varada* pose, and the remaining five should carry the *gadā*, the *khaḍga*, the *chakra*, the *vajra* and the *aṅkuśa*; in the left hands should be held the *śaṅkha*, the *khēṭaka*, the *dhanus*, the *padma*, the *daṇḍa* and the *paśa*. The image of Vishṇu conceived as the Infinite Being should not be confounded with the

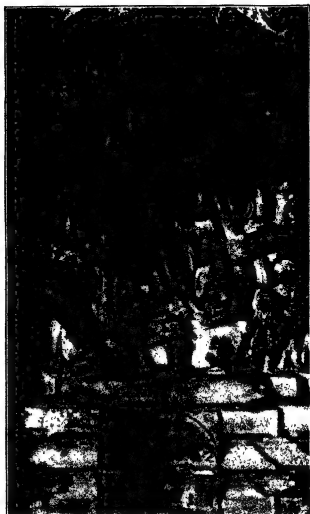
serpent Ananta, forming an accessory to certain Vishṇu images.

Viśvarupa.

This conception of Vishṇu should also have four faces, which are to be the same as in the case of Vaikuṇṭha-nātha; and Viśvarūpa also should be made to ride upon Garuḍa. The image of Viśvarupa should have twenty arms; one right hand and the corresponding left hand should be held outstretched as *patāka-hasta;* another of the right hands and its corresponding left hand should be in the *yōga-mudrā* pose. In seven of the remaining right hands should be held respectively the *hala*, the *śaṅkha*, the *vajra*, the *aṅkuśa*, the *bāṇa*, the *chakra* and a lime fruit, and the tenth right hand should be in the *varada* pose. In the left hands should be held the *daṇḍa*, the *pāśa*, the *gadā*, the *khaḍga*, the *padma*, the *śriṅga*, the *musala* and the *Akshamālā*.

Lakshmi-Narayana.

As the name indicates, Lakshmī-Nārāyaṇa is Vishṇu as Nārāyaṇa in the company of the goddess Lakshmī. The goddess is generally on the left of the god. The right hand of the goddess should be thrown round the neck of Nārāyaṇa, whose left hand in turn should be made to embrace the goddess round her waist. In her left hand Lakshmī should hold a



Lakshmī-Nārāyaṇa : Stone : Bēlūr.

[To face page 259.]

lotus. The naturally beautiful and youthful figure of Siddhi, decorated with ornaments, should stand near Lakshmī and Nārāyaṇa with a *chāmara* in her hand. Below and slightly to the right should be the image of Garuḍa. The Āyudha-purushas representing the *śaṅkha* and *chakra* should also be made to stand by the side of Vishṇu. In front there should be seated the two *upāsakas* or worshippers consisting of Brahmā and Śiva with their hands in the required *añjali* pose. The former of these divine worshippers of Vishṇu should wear a broad belt round the waist, and the latter should wear the *yōga-paṭṭa* and carry a skull. Such is the Lakshmī-Nārāyaṇa group of images as described in Sanskrit authorities.

The illustration of Lakshmī-Nārāyaṇa given here (Pl. LXXVI) represents a piece of sculpture found in the Kappe-Chenigarāya's temple at Bēlūr. Here Vishṇu has his consort Lakshmī seated on the left side of his lap and is, with his lower left hand, embracing Lakshmī. Instead of the weapons being represented by their personified forms, as required by the *Viśvakarma-śāstra*, they are worked out as actual weapons. The goddess Siddhi, wearing all her ornaments, stands with a *chāmara* in hand, to the left of Lakshmī-Nārāyaṇa. There is also another female figure holding a sword and a

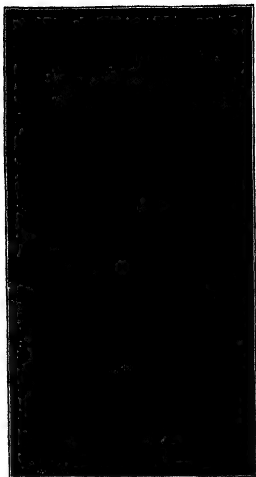
shield in her hands, and a highly ornamented vessel, whose significance is not quite clear.

Hayagrīva.

In the *Dēvī-Bhāgavata* it is stated that a Rākshasa named Hayagrīva, having received boons similar to those received by Hiraṇyakaśipu, that he should not be assailable by man or beast, began to give trouble to the gods. The gods thereupon went to the Dēvī and implored her aid. This all-powerful goddess directed them to go to Vishṇu and request him to be born upon earth with the face of a horse and the body of a man and kill the Rākshasa. The gods prayed to Vishṇu accordingly; and pleased with their prayer, Vishṇu became incarnated in a form, half-horse and half-man and hence known as Hayagrīva, and destroyed the Rākshasa Hayagrīva. The god Hayagrīva is looked upon as the god of learning; his functions are similar to those which are attributed to the goddess Sarasvatī. *

The *Vishṇudharmōttara* gives the following description of the image of Hayagrīva. The feet of Hayagrīva should be placed in the outstretched palms of the goddess of Earth. The complexion of Hayagrīva should be white and the colour of

* ज्ञानानन्दमयन्देवं निर्मलस्फटिकाकृतिं । आधारं सर्वविद्यानां हयग्रीवं उपास्महे ॥



Hayagrīva: Stone: Nuggehaḷḷi.

[To face page 261.]

the cloth worn should be blue. Hayagrīva should have the face of a horse and possess eight arms; in four of the hands he should carry the *śaṅkha*, the *chakra*, the *gadā*, and the *padma* respectively. The remaining four hands should be placed upon the heads of the personified forms of the four Vēdas. The figure of Hayagrīva should be duly adorned with ornaments. This aspect of Vishṇu is believed to be specially related to Saṁkarshaṇa in the *Śakti-maya-vyūha*.

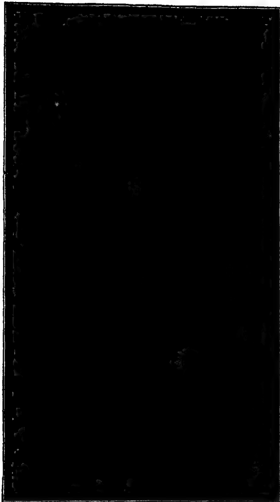
The illustration of Hayagrīva given on Pl. XXVII is the representation of an image found in the temple at Nuggehaḷḷi. The label engraved below the image informs us that it was sculptured by Malitamma. The other short inscription on the pedestal tells us that the figure is that of Hayagrīva. As required by the Sanskrit authorities the figure has eight hands; but they all carry the *gadā*, *bāṇa*, *chakra*, *khaḍga*, *śaṅkha*, *khēṭaka*, *dhanus*, and *padma* respectively. Below the feet of Hayagrīva is shown, as lying in an abject condition, a Rākshasa carrying a sword and a shield, who, of course, is the Hayagrīva Rākshasa defeated and thrown down.

Adimurti.

Ādimūrti is a seated figure, sitting upon the serpent Ādiśēsha, with the right leg hanging and the left one folded and resting upon the seat. The colour of the

figure is coral-red; it is decorated with all ornaments. The image has four hands. One of the right hands rests upon the seat, and a left hand is stretched out upon the left knee. The remaining two hands carry the *chakra* and the *śaṅkha*. The hood of Ādiśēsha may have either five or seven heads and it should be so sculptured as to hide slightly the *kirīṭa* of the image. On the right side the sage Bhṛigu, and on the left the sage Markaṇḍēya, are figured as kneeling on one knee. The figures of Brahmā and Śiva are shown in a prayerful attitude on the right and left respectively of Ādimūrti.

The illustration on Pl. LXXVIII, is the reproduction of the photograph of an image of Ādimūrti to be found in the temple at Nuggehaḷḷi. In this piece of sculpture Ādimūrti is seen seated on the serpent Ādiśēsha under a tree. The hood of Ādiśēsha has seven heads and its body is coiled into three turns. Ādimūrti has his left leg folded and resting upon the seat and his left front hand is stretched out on the left knee. The right leg of the image is let down hanging and the right front hand is seen resting upon the serpent seat. The *śaṅkha* and the *chakra* are held in the left and right back hands respectively. Below the seat and on the right is the figure of Garuḍa in the



Ādimūrti: Stone: Nuggehaḷḷi.

[To face page 262.]

ālīḍhāsana posture with its hands folded in the *añjali* pose. On the left are the figures of Brahmā and Śiva also standing in reverential attitude. There is another figure in front of those of Brahmā and Śiva; its head is broken and in its present condition it is difficult to guess as to whom it represents. The figure of Ādimūrti is decorated with all ornaments which are carved in a very elaborate manner. Under the seat is an inscription which informs us that the image was sculptured by Baichōja of Nandi already mentioned.

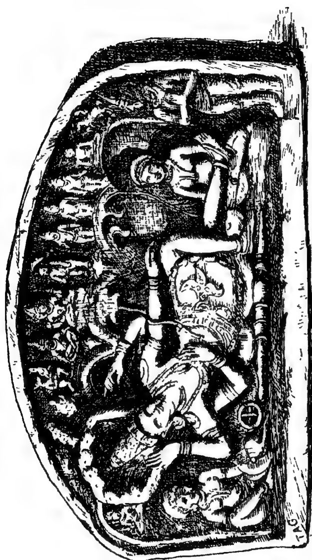
Jalaśayin.

This aspect of Vishṇu is the one conceived to be assumed by him at the end of the *mahā-praḷaya* or the great deluge of universal dissolution. The Jalaśāyin is an image of Vishṇu shown to be lying in the midst of waters, resting on the Ādiśēsha, his serpent-couch. The top of the head of Vishṇu is difficult of discernment on account of the excess of lustre proceeding from the jewels on the heads of Ādiśēsha. In reclining upon the serpent, three-fourths of the body of Vishṇu is made to lie flat upon it, and the remaining fourth towards the head is slightly lifted up and inclined. One leg of this image of Vishṇu rests upon the lap of Lakshmī and the other is somewhat bent and then

thrown upon the other leg. One arm of Jalaśāyin is stretched along the body so as to make the hand reach the navel, while the other corresponding to it supports the head; two other hands grasp the *santāna-mañjari*. On the lotus sprung from the navel of Vishṇu is seated Brahmā, the creating god, and adhering to its stalk are the two demons Madhu and Kaiṭabha. The personified weapons of Vishṇu are all shown on Ādiśēsha surrounding the figure of Vishṇu. In some instances the figures of the ten *avatāras* of Vishṇu are required to be carved above the reclining figure of Vishṇu-Jalaśāyin. It is interesting to compare this conception of God brooding upon the waters of the ocean of chaos at the time of universal dissolution with that of Vaṭa-patra-śāyin, the infant god floating on a banyan leaf in the chaotic waters of the dissolved cosmos, assuring, as it were, that the dissolution of the cosmos is in fact the infancy of its evolution.

The drawing of Jalaśāyin on Pl. LXXIX, is that of the image of this god found in the central shrine of the Vishṇu temple found in the middle of the village of Haḷēbīdu. In this it may be noticed that Lakshmī is, as required in the Sanskrit authorities, seated near the feet of Vishṇu, while what appears to be the figure of Bhūmidēvī is seen

PLATE LXXIX.



Jalaśāyin : Stone : Haḷēbīḍu.

[To face page 264.]

and resembled a bull. He was called Dharma. Brahmā called Dharma and asked him to be his eldest son and protect the universe created by himself. Dharma is said to have possessed four legs in the Kṛitayuga, three in the Trētāyuga, two in the Dvāparayuga and only one in the Kali or the present *yuga*. The limbs of Dharma are said to be *satya*, (truthfulness), *dayā* (mercy), *śānti* (peacefulness) and *ahiṁsa* (kindness). The Sanskrit word *vṛisha* means *dharma* as also a bull, a fact which seems to have induced the imaginative Hindu to associate Dharma with a bull. According to the *Āditya-purāṇa* the figure of Dharma should be white in colour and have four faces, four arms and four legs, be clothed in white garments and be adorned with all ornaments, should carry in one of the right hands the *akshamālā*, the other right hand being made to rest upon the head of the personified form of *vyavasāya* (industry). One of the left hands should keep a *pustaka* and the remaining left hand should carry a lotus and placed on the head of a good looking bull.

Varadaraja or Karivarada.

The story of Vishṇu delivering Gajēndra, the lord of elephants, from the grip of a crocodile is given in the *Bhāgavata-purāṇa*. In the garden of Ritumat, on the mountain Trikūṭa, which is surrounded

seated near the head. One of the left hands of Jalaśāyin is held in the *kaṭaka* pose. The weapons are not represented in this case as their personifications, but are treated as actual weapons. In the corner near the head of Vishṇu is a small figure seated with crossed legs; it appears to represent the sage Mārkaṇḍēya, who is reputed to be immortal even at the time of the deluge. Above the figure of the reclining Jalaśāyin are sculptured the ten *avatāras* of Vishṇu as described in the Rūpamaṇḍana*; it is interesting to note that the *avatāras*, Matsya and Kūrma, are represented by a fish and a tortoise respectively, and the incarnation of Buddha is shown as a Dhyāni-Buddha and the Kalkyāvatāra is shown as a man riding a horse. Near the foot of Vishṇu stands what is evidently the figure of Garuḍa with hands held in the *añjali* pose.

Dharma.

Dharma is one of the minor *avatāras* of Vishṇu. It is said in the *Bṛihaddharma-purāṇa* that Brahmā, as soon as he created the universe, was looking for some one to protect it. Then there sprang from his right side a Being who wore *kuṇḍalas* in his ear, a garland of white flowers round his neck and white sandal paste on his body; he had four legs

* दशावतारसंयुक्तस्त्वाप्यो जलशयोऽथवा । (Rūpamaṇḍana)

by the ocean of milk, there is a tank, to which Gajēndra, the lord of the elephants, repaired one day to allay its thirst. As soon as it got down into the water, a crocodile caught hold of one of the legs of the elephant. For a long time the elephant struggled to liberate itself from the crocodile, but was unsuccessful. At last, with a lotus flower in its trunk it began to praise Vishṇu and so besought his help. Pleased with the prayers of the elephant, Vishṇu, riding upon the shoulders of Garuḍa, appeared on the scene at once and killed the crocodile with his *chakra* and saved Gajēndra. It is said that Gajēndra was a Pāṇḍya king named Indradyumna in his former birth, and became an elephant on account of a curse which was pronounced against him by Agastya, to whom the king did not pay sufficient respect at the time the sage came to see him. This king became free now of his elephantine condition of existence through the touch of Vishṇu; and as a reward for his good deeds in the previous birth, he was received by Vishṇu to be one of his *pārishadas* or body-guards. The crocodile was in reality a *gandharva* named Hūhū in its past birth, and had been cursed by the sage Dēvala to become a crocodile. Varadarāja means King among Boon-bestowers; and Vishṇu is so called because he saved and bestowed boons

upon Gajēndra. As a deliverer of Gajēndra, Vishṇu is praised in several places in the *Divya-prabandha* of the Śrīvaishṇava saints of Southern India and the temple of Varadarāja at Kāñchi is one of the most famous Vaishṇava temples in the Madras Presidency. Sculptures of this deity are common enough in this Southern Presidency. Fig. 1, Pl. LXXX is from the Mysore State. Here Vishṇu is seen riding on the shoulders of Garuḍa, with the *chakra* in his back right hand, which is lifted up, the *śaṅkha* in the back left hand, the *padma* in the front left hand, and the *gadā* in the front right hand. The uplifted hand is supposed to be in the act of hurling the *chakra* against the crocodile which has caught hold of the leg of the elephant Gajēndra. The feet of Vishṇu rest upon the opened out palms of the hands of Garuḍa. Below Garuḍa is to be found the afflicted Gajēndra praying to Vishṇu with its trunk carrying a lotus in it and kept uplifted. The figure of the crocodile is seen apprehending with its powerful teeth the leg of Gajēndra. On its back is seen sculptured the *chakra* of Vishṇu and a human figure seated with crossed-legs and with the hands in the *añjali* pose. The *chakra* is sculptured on the back of the crocodile to convey the idea that it has killed the crocodile and that the human figure represents the



(Fig. 1.) Kari-Varada: Stone: Mysore Province.



(Fig. 2.) Varadarāja: Stone: Dādikkombu.

[To face page 268.]

Gandharva who was relieved from his existence as a crocodile. The water of the tank is shown in the conventional way by means of wavy lines.

The second figure on the same plate represents a piece of sculpture to be found in the Varadarāja-svāmin temple at Dāḍikkombu. In this the figure of Gajēndra and the crocodile are not shown; Vishṇu is seated upon Garuḍa, who is seated in the *ālīḍhāsana*, and bearing in his palms the feet of Vishṇu. The figure of Vishṇu has here eight hands carrying respectively the *chakra*, *śaṅkha*, *gadā*, *khaḍgā*, *khēṭaka*, *dhanus*, *bāṇa* and *padma*.

Raṅganātha.

The temple of Varadarāja at Conjeevaram is one of the three important Vishṇu temples of South India, the other two being those of Raṅganātha at Śrīraṅgam and Veṅkaṭēśa at Tirupati. Of the three temples above mentioned that of Raṅganātha is the most sacred to the Śrīvaishṇavas and is known to them by the distinguished name of 'the temple'. This temple appears to have come to occupy this foremost position on account of its great antiquity and historical association with famous Śrīvaishṇava teachers and saints. The god Raṅganātha is of the type of the Yōgaśayana-mūrti already described.

Venkatesa.

The god Veṅkaṭēśa, who is better known to North Indian Hindus by the name of Bāḷāji, has his temple on the top of the Tirupati hill. Various are the opinions regarding this deity: the Vaishṇavas contend that the god is Vishṇu: the Śaivas claim Veṅkaṭēśa to be Śiva, or Subrahmaṇya; while a third set of people think that the Tirupati temple was originally a Dēvī temple and was converted into a Vishṇu temple at some later period. The doubt as to its being a Śaiva or a Vaishṇava temple appears to be of a long standing character, as it is evident from the fact that in the days of Rāmānuja the Śaivas threatened to take possession of it and that Rāmānuja succeeded in retaining it for the Vaishṇavas. The basis of the quarrel between these two Hindu sects appears to be due to the duplicate nature of the image itself, which is described by one of the early Śrīvaishṇava saints as Harihara. In the famous Tamil epic, the *Śilappadigāram*, the deity on the hill at Vēṅgaḍam, which is Tirupati, is definitely described as Vishṇu, and all the inscriptions found on the walls of this temple uniformly declare it to be a Vaishṇava shrine. The notion that it was originally a temple of Subrahmanya may be due to the fact that it is on a hill, a position peculiarly assigned to Subrahmaṇya in this part of the

country. The image of Veṅkaṭēśa is even to this day that of Harihara, the right half, as usual, being that of Hara, that is, Śiva and the left half of Hari, that is, Vishṇu; on the right forearm is to be seen the *bhujaṅga-valaya* or the bangle of snake, an ornament characteristic of Śiva. Veṅkaṭēśa is a standing image with four hands, the back two of which carry the *śaṅkha* (?) and the *chakra;* the other right hand is held in the *abhaya* pose and the remaining left hand is made to rest upon the hip.

Pandharinatha or Vithoba.

The most famous Vishṇu temple of Western India is that of Paṇḍharinātha or Viṭhōbā. The name of his goddess is Rukmābāyi. The following legend explains how Viṭhōbā or Viṭhala happened to appear in Paṇḍharipura. A Brāhmaṇa named Puṇḍali started out on a pilgrimage to Benares with his wife and his aged parents. On the way he paid little or no attention to his old father and mother but was all attention to his wife. His conduct pained the parents very much at heart, and still they followed their son to Benares. One day the party halted on their way for the night at Paṇḍharipura in the house of a Brāhmaṇa. There Puṇḍali noticed the deference shown by the host to his own parents and his host's superior filial feeling made Puṇḍali go to

bed with a depressed heart. On rising early in the morning, he noticed three very beautiful women doing domestic duties in the house of his Brāhmaṇa host; Puṇḍali approached them and questioned them who they were. They replied that they were the river goddesses Gaṅgā, Yamunā and Sarasvatī, who had come to the house of that excellent householder, the host of Puṇḍali, and at the same time asking him not to approach them, because he was a sinner whose very presence they detested. Puṇḍali immediately felt a shock of remorse for his past remissness in the matter of his duty towards his parents, gave up the idea of approaching by going to Benares the rivers Gaṅgā, Yamunā and Sarasvatī, and set himself to serve his parents then and there in an ideal manner. Vishṇu thereupon became pleased with the genuine devotion of Puṇḍali to his parents, appeared before him and blessed him. It is this Vishṇu, who so appeared, that is enshrined in the temple at Paṇḍharīpura.

The image of Viṭhōbā is about three feet in height and is made of stone. It is a standing figure with two hands. The feet rest firmly on the floor and there are no bends in the body; it belongs therefore to the *samabhaṅga* variety of images. The two hands rest upon the hips; the head is



Viṭṭhala and Rakhmābāyi.

[To face page 272.]

adorned with a *kirīṭa* which is said to have a *liṅga* mark upon it. (See Pl. LXXXI.)

Jagannātha. Equally famous with the temples of Raṅganātha in the south and Viṭhōbā in the west is that of Jagannātha in the east of peninsular India. This celebrated temple is situated at Puri and is visited by innumerable pilgrims from all parts of India. The temple of Jagannātha is believed to have belonged to the Buddhists at one time and to have been converted into a Vishṇu temple at a later date. The image of Jagannātha is an ill-shaped log of wood with two big eyes marked on it rather prominently. Once in twelve years the log is renewed, the log being every time brought mysteriously from some unknown land. This is utilised for carving a new image of Jagannātha, in which some ancient relic is considered to be embedded. It is the insertion of this relic which sanctifies the new image. This relic is believed by some to be a relic of Buddha. The Hindu conception is that it is Kṛishṇa, who is worshipped at Puri as Jagannātha or Lord of the World in company with his sister Subhadrā.

Nara-Narayana or Hari-Krishna. It is said in the *Māhabhārata* that Arjuna and Kṛishṇa were in one of their former incarnations Nara and Nārāyaṇa, two *ṛishis* or sages who resided in

Badari on the Himalayas performing severe religious penances; they were possessed of divine powers and always lived and acted together. In the *Vana-parvan* it is stated by Śiva that Nara and Nārāyaṇa were the most supreme among men and that the world was being upheld by their power. The greatness of Nara and Nārāyaṇa is brought out by the defeat inflicted by them on Dambōdbhava as described in the *Udyōga-parvan*. Dambōdbhava was once ruling as a universal sovereign and was full of conceit and of the pride of his own power. He learnt that on the heights of mount Gandhamādana there were two very great sages, Nara and Nārāyana, who were invincible even to Indra. He wanted to put their greatness to test, went thither and challenged them to fight. They tried to avoid having to do anything with him by telling him that they had divested themselves of all earthly passion and were living in an atmosphere of spiritual peace. This answer did not satisfy Dambōdhava; he still insisted on their accepting his challenge. Then Nārāyaṇa took a handful of grass and threw it against Dambōdbhava, which rendered him at once weak and powerless. Nārāyaṇa afterwards admonished him for his haughtiness and advised him to be humble in the future and to lead a

righteous life. Many such stories are told of them. They probably represent the inseparable association of love between the individual soul and the Supreme Soul, that is, between man and God. In the *Bhīshma-parvan*, Nārāyaṇa is praised as the Being who forms the highest mystery, the highest existence, the highest Brahman and the highest renown. This Being is further said to be undecaying, undiscernible and eternal. This Being is hymned as the Purusha, but is not known. This Being is celebrated by Viśvakarman as the highest power, as the highest joy, as the highest truth. In the *Śānti-parvan*, Nara and Nārāyaṇa are concretely described thus: 'The most excellent *ṛishis* performing penance and of surpassing splendour, bearing the *śrīvatsa* mark, wearing a circle of matted hair, web-footed and web-armed, with the mark of the *chakra* on their feet, broad-chested, long-armed, with four testicles, sixty teeth and eight grinders, with voices sonorous as the clouds, with beautiful countenances, broad foreheads, handsome brows, chins and noses, were beheld by Nārada'.

The manner in which the images of Nara and Nārāyaṇa to be made is given in the *Vishṇu-dharmōttara*. It is stated therein that the image

of Nara should be of grass colour and have two heads; it should be made to look powerful. Nārāyaṇa should possess four arms and be of blue complexion. Both of them should be seated under a *badara* tree. They should be clad in *kṛishṇājina* (deer-skin) and wear the *jaṭā-maṇḍalas*. Or, they might be seated in a chariot having eight wheels, with their legs crossed.

Manmatha. The image of Manmatha, who, as already stated, is indentical with the Pradyumna of the *Śakti-mayavyūha*, should, according to the *Silparatna*,* be

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* वक्ष्ये मनसिजं देवमिक्षुचापधरं सदा ।
पद्मपुष्पमयान्बाणान्बिभ्राणं दक्षिणे करे ॥
हरितं लोहितं वापि दिव्याभरणभूषितम् ।
किंचिज्जटिलसंस्थानपुष्पमालाभिरञ्चितम् ॥
पीतवस्त्रं वसानं च वसन्तेन समन्वितम् ।
नानाकुसुमभूषेण कङ्केलीपल्लववाससा ॥
दाडिमीकर्णपूरेण कण्ठे बकुलमालिना ।
परेकस्वर्णसाकाशैः (?) कलशेखरशोभिना ॥
पार्श्वे चाश्वमुखः कार्यो मकरध्वजधारकः ।
प्रीतिर्दक्षिणभागेऽस्य भोजनोपस्करान्विता ॥
वामभागे रतिः कार्या रन्तुकामा निरन्तरम् ।
[illegible] तु सारसैर्युक्ता वापिका नन्दनं वनम् ॥



(Fig. 2.) Manmatha and Rati: Stone: Āngūr.



(Fig. 1.) Manmatha and Rati: Stone: Haḷēbīḍu.

[To face page 277.]

made to carry a bow of sugar-cane in the left hand and to hold in the right hand five flowery arrows. The complexion of Manmatha should be either green or red; and his beautiful form should be adorned with appropriate ornaments and a closely knit garland of flowers. Vasantha, the personification of the spring season, should be standing on one side of Manmatha as his friend. He should be adorned with various kinds of flowers and dressed in the leaves of the *aśōka* tree; he should have for his ear-rings two pomegranate flowers, and round his neck there should be a garland of the *kēsara* flower. On the other side of Manmatha there should be the figure of his flag-bearer having the face of a horse carrying the *makara* banner; this flag-bearer is looked upon as the producer of the erotic feelings. Besides these two companions there should be on the right and left of Manmatha his two goddesses Prīti and Rati translatable as Love and Delight. Of these the former should have in her possession various kinds of well seasoned and tasteful articles of food and the latter should appear to be anxiously forward to the company of her lord. There should also be by the side of Manmatha a soft bed placed near a canal associated with *sārasa* birds and running through a fine pleasure garden.

The *Vishṇudharmōttara** gives, however, a different description of Manmatha. According to it, the image of Manmatha should have eight hands, four of which should be made to carry the *śaṅkha*, *chakra*, *dhanus* and *bāṇa*, while the remaining four should be placed on the bosoms of his four highly beautiful consorts Rati, Prīti, Śakti and Mada-Śakti. His eyes should be expressive of thoughts of love. The emblem on his banner should be the fish shown as carrying in its mouth his five flowery arrows.

Four pictures of Rati and Manmatha are given on Pls. LXXXII and LXXXIII.

The images represented as figs. 1 and 2, Pl. LXXXII and fig. 1, Pl. LXXXIII belong to the same period, and are almost similar in their characteristics. The piece of sculpture represented as fig. 1 on Pl. LXXXII belongs to the Hoysaḷēśvara temple at Haḷēbīdu. In this Manmatha

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* कामदेवस्तु कर्तव्यो रूपेणाप्रतिमो भुवि ।
अष्टबाहुः प्रकर्तव्यश्शङ्खपद्मविभूषणः ॥
चापबाणकरश्चैव मदोदञ्चितलोचनः ।
रतिः प्रीतिस्तथा शक्तिर्मदशक्तिस्तथोज्ज्वला ॥
चतस्रस्तस्य कर्तव्याः पत्न्यो रूपमनोहराः ।
चत्वारश्च करास्तस्य कार्या भार्यास्तनोपगाः ॥
केतुश्च मकरः कार्यः पञ्चबाणमुखो महान् ।


(Fig. 2.) Manmatha : Stone : Teṇkāśi.


(Fig. 1.) Manmatha and Rati : Stone : Nuggehaḷḷi.

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is seen standing with a bow of sugar-cane in his left hand and an arrow of flowers in the right hand. To the left of Manmatha is the figure of his wife Rati holding a fruit in her right hand and a lotus in the left hand. On the right of Manmatha may be seen his standard-bearer holding with both of his hands the banner peculiar to this Hindu god of love. It is worthy of note that the flag-bearer is found in the Haḷēbīḍu sculpture and in none of them is Vasanta shown. The photograph reproduced as fig. 2 on Pl. LXXXII is that of an image of Manmatha found in Āṅgūr in the Bellary district of the Madras Presidency, and the photograph marked fig. 1, Pl. LXXXIII belongs to Nuggehaḷḷi in the Native State of Mysore. The picture shown as fig. 2 on Pl. LXXXIII represents an image to be found in the Viśvanāthasvāmin temple at Tenkāśi and like all the other pieces of sculpture of that temple, belongs to the latter Pāṇḍya period (15th Century A.D.). Manmatha in this sculpture has four hands, in three of which he holds his flowery arrows and in the fourth carries the sugar-cane bow. The manner of the moustaches, the long conical head-gear and other ornaments are characteristic of the sculpture of this period and of the part of the country to which the image belongs.

GARUDA AND AYUDHA-PURUSHAS.

GARUDA AND AYUDHA-PURUSHAS.

THE following is a summary of the account found in the *Mahābhārata* about Garuḍa, the bird-vehicle of Vishṇu. Garuḍa was born to Kaśyapa and Vinatā and was the younger brother of Aruṇa, the charioteer of the sun-god Sūrya. When Garuḍa first came out of the egg, the gods mistook him for Agni and praised him and prevailed upon him to diminish his splendour and glory a little. Bearing Aruṇa on his back, Garuḍa went from his father's home to where his mother was, and there learnt that she was held in slavery by his father's other wife Kadrū. The sons of Kadrū who were all snakes promised to free Vinatā, if Garuḍa managed to bring for their use the ambrosia of the gods from their celestial world. Garuḍa started out at once on this mission of securing the ambrosia for his step-brothers, and on his way lived upon the Nishādas. When he approached the lake called Ālamba, he caught there

Garuḍa.

an elephant named Supratīka and a tortoise named Vibhāvasu, and seizing both of them in his talons, he alighted upon a large banyan tree. The branch of the tree could not bear the weight and gave way. On this branch were the *ṛishis* Vālakhilyas suspended with their head downwards and doing penance. Fearing he would cause the death of these sages, Garuḍa himself held up and carried the branch to the hermitage of his father Kaśyapa. There Kaśyapa exhorted the Vālakhilyas to quit that tree-branch. They quitted it, and Garuḍa then threw down the branch and made a hearty meal of the two animals—the elephant and the tortoise. Then he proceeded to the capital of Indra, the chief of the gods; and after a hard fight there with the appointed guards of the pot of ambrosia succeeded in taking away from their possession the pot of *amṛita*. On the way from the world of the gods he met Vishṇu, and promised to serve him as his vehicle and also as the device on his banner. Garuḍa thus brought to his step-brothers, the snakes, the pot of ambrosia and placed it on a heap of *kuśa* grass. On seeing this, the snake-sons of Kadrū set Vinatā free, and went to attend to the religious rites preparatory to their partaking of the ambrosia. Meanwhile Indra came and took away his pot of *amṛita*. The snakes returned, and were

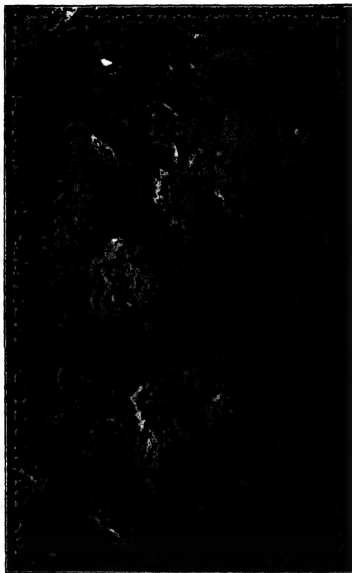
disappointed at the disappearance of the much coveted pot of ambrosia, and licked the grass upon which that pot had been placed. The sharp edges of the grass cleft their tongues, and the snakes came to possess split tongues. Thereby the *kuśa* grass also became sacred, because the pot of *amṛita* was placed upon it by Garuḍa. This mythical kite really represents the sun, and is therefore associated with Vishṇu, who is a solar god in origin.

The image of Garuḍa should have the colour of the emerald, and the beak and the legs should be made to resemble those of a kite. The eyes should be roundish, and the image should have four arms and possess also a pair of powerful wings of golden yellow colour and bright lustre. In one of the hands there should be held an umbrella and in another the pot of *amṛita*; the two remaining hands are to be in the *añjali* pose. Garuḍa should be fashioned with a flabby belly. Such is evidently the description of the image of Garuḍa, when he is sculptured independently as apart from Vishṇu. When the image is associated with Vishṇu, the two hands, carrying respectively the pot of ambrosia and the umbrella, should both be engaged in supporting the feet of Vishṇu, riding astride on the shoulders of Garuḍa.

The *Śilparatna* gives two somewhat different descriptions of Garuḍa. According to one description the image should have the golden yellow colour from the feet to the knees, should be snow-white from the knees to the navel, scarlet from the navel to the neck and jet black from the neck to the head; the eyes should be yellow and the beak blue; there must be a terrific look in the eyes of Garuḍa, and he should have only two hands one of which is to be in the *abhaya* pose. In the other description, the *Śilparatna* states that Garuḍa should have eight hands in six of which he should be carrying respectively the pot of ambrosia, the *gadā*, the *śaṅkha*, the *chakra*, the sword and a snake. Nothing is said of the two other hands. Instances of Garuḍas of this description have not been met with in actual sculptures.

Yet another description of Garuḍa is met with in the *Śrī-tatva-nidhi*. Therein it is stated that Garuḍa should be kneeling on his left knee, and that his crown should be adorned with snakes. His legs and knees should be made stout. Garuḍa should possess the face and body of human beings, but his nose should be raised and pointed prominently. He should have only two hands held in the *añjali* pose. Obviously this is the description of the image of Garuda as found set up

PLATE LXXXIV.



Garuda : Stone : Bādāmi.

[To face page 287.]

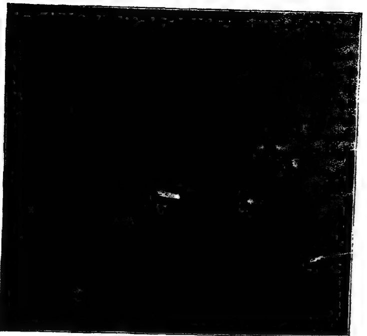
generally in front of the central shrine in Vishṇu temples.

Of the two illustrations of Garuḍa given on Pls. LXXXIV and LXXXV; the first is found in the rock-cut cave No. III at Bādāmi carved on the front gable; the second one, which is carved in wood, is preserved in the Śiva temple at Pālūr in the Native State of Travancore. In both the instances Garuḍa has a beak-like nose, round eyes, two outstretched wings and a pair of arms. In addition to these, the Bādāmi sculpture has a flabby belly and is seen holding in his right hand a snake, and wearing various ornaments. The Pālūr Garuḍa is one of the finest specimens of wood-carving of the Malabar country; it is less than two centuries old. It is seen carrying in the right hand the elephant Supratīka, one of whose legs is held between the talons of Garuḍa. In the left hand of Garuḍa is to be seen the tortoise Vibhavāsu; the left wing of this image of Garuḍa is lost. The Pālūr Garuḍa is carved so as to be hung on the ceiling by means of a chain.

The various weapons and emblems, such as *vajra*, *śakti*, *daṇḍa*, *khaḍga*, *pāśa*, *aṅkuśa*, *gadā*, *triśūla*, *padma*, *chakra* and *dhvaja*, which are generally found in the hands of the images of Vishṇu, Śiva, and the other gods, are personified

under the name of Āyudha-purushas and are also concretised as images. Some of them are represented as males, some as females and some as eunuchs. For instance, the *Śakti* and the *Gadā* are worked out as females; the *Aṅkuśa*, the *Pāśa*, the *Śūla*, the *Vajra*, the *Khaḍga* and the *Daṇḍa* as males; and the *Chakra* and the *Padma* as eunuchs. The sex of a personified Āyudha is however determined merely with reference to the gender of its name in Sanskrit. Thus, the gender of the words *śakti* and *gadā* is the feminine, hence the Āyudha-purushas representing them are to be females: similarly, the words *chakra* and *padma* are in the neuter gender, and the weapons denoted by them are consequently represented as eunuchs. In the same way *vajra* and the other words mentioned above are in the masculine gender and the corresponding Āyudha-purushas are sculptured as males. It is required that the Āyudha-purushas should be made according to the *ashṭa-tāla* measure, that they should each have only one face with a pair of eyes, that the head should be adorned with the *karaṇḍa-makuṭa* and that each of them should have only two hands held over the chest in the *añjali* pose. When their hands are in the *añjali* pose the particular emblem or weapon which each of them is

Āyudha-purushas.



(Fig 1.) Garuḍa: Wood: Pāḷūr.



(Fig. 2.) Sudarśana Chakra: Bronze:

[To face page 288.]

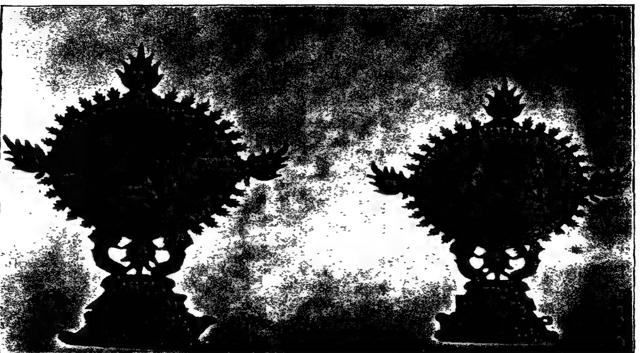
intended to represent, is shown over the crown worn on the head; otherwise, the weapon or emblem is placed between the hands.

The *Śakti* has to be, as has already been stated a female figure: it should be of red colour and seated upon a *vṛika* or wolf. The *Daṇḍa* is to be a male of black colour, with red eyes and a fearful look. The *Khaḍga* should be a male figure of dark complexion and angry look. The *Pāśa* should be sculptured as a male snake with seven hoods. The *Dhvaja* should be a sturdy looking male of yellow complexion with the mouth wide open. The *Gadā* should be a female figure of yellow colour with large glutials, the *Vishṇudharmōttara* says that she must have a slender waist, and be adorned with various ornaments; she should be made to carry a *chāmara* in her hands. The right hand of Vishṇu should be made to touch the head of *Gadā*. The *Triśūla* has to be a good-looking black complexioned male, with handsome brows. The *Śaṅkha* should be represented as a white male figure with pretty eyes. The *Hēti*—a weapon like the hatchet—is a female, while the *Bhiṇḍi*—the sling for throwing stones, is a male. The *Bāṇa* has to be a male figure with a red body and with good looking eyes; the *Vaikhānasāgama* states that the *Bāṇa* is *napuṁsaka*—a eunuch—

and should be of black complexion with three eyes, should be draped in white clothes and capable of producing the fearful noise of the sea. The *vāhana* or vehicle of this personified weapon is the wind, *Vāyu*, and its banner is the feather. It must carry an actual arrow on its head. The birth star of *Bāṇa*, whatever it means, is given as the *Śata-bhishaṅg-nakshatra* in the month *Māgha* and its *bījākshara* is said to be *sa*. The personified *Dhanus* is a female figure carrying a stringed bow on her head; her complexion should have the red colour of the lotus. *Chakra* is described in the *Vishṇu-dharmōttara* as a male figure with round eyes and a drooping belly: this image of *Chakra* should be adorned with various ornaments and should carry a *chāmara*. It should be sculptured so as to indicate that it is evincing a desire to gaze upon Vishṇu; and the left hand of Vishṇu should be made to rest upon the head of the *Chakra-purusha*.

Another characteristic form of the *Chakra* which is found in all important Vishṇu temples is called the *Sudarśana-chakra*. In Tamil it is known as *Chakrattālvār*. This is occasionally set up as a main image in a shrine attached to certain Vaishṇava temples. It is in outline a *chakra* of the ordinary non-personified form with a fearful figure of Vishṇu with eight hands in a standing posture

PLATE LXXXV-A.



Obverse. Reverse.

Sudarśana Chakra Bronze Dādikkumbu

[To face page 291.]

occupying the interior of a *shaṭ-kōṇa-chakra* consisting of two interlacing equilateral triangles. On the reverse there is the figure of a Yōga-Narasiṁha, seated on a *tri-kōṇa-chakra*, that is, on an equilateral triangle with its apex pointing to the top. (See fig. 2, Pl. LXXXV and Pl. LXXXVI.) The description of Sudarśana as given in the *Śilparatna* is as follows:—"The Chakra-rūpi Vishṇu* should have in his hands the *chakra*, the *gadā*, the *uraga* (a snake), the *padma*, the *musala*, the *tramśa*, the *pāśa* and the *aṅkuśa*. He should have his hair standing out in twenty *jaṭās* or plaits which are like the flames of the flaming god of fire. His body should be resplendent as the sun and should enlighten all the quarters of the universe. He should have a terrific look, and the face should have clearly visible curved tusks. According to another description of Sudarśana, the obverse should exhibit the terrific figure of Vishṇu, with sixteen hands, holding the weapons *chakra*,

* The *Ahirbudhnya-saṁhitā* deals largely with the greatness of the Sudarśana-chakra; in it Sudarśana is defined as the original thought of Para-brahman when it, of its own accord, conceived the idea of expanding into space and thus bringing into existence the universe. This thought of the Supreme Being which is indestructible is called Sudarśana.

*śaṅkha, dhanus, paraśu, asi** (a sword), *bāṇa, śūla, pāśa, aṅkuśa, agni, khaḍga, khēṭaka, hala, musala, gadā* and *kunta*. He should have fearful tusks and the hair on his head should be represented as shining and highly towering. He should possess three eyes and have a golden coloured body, resting on the back of a *shaṭ-kōṇa-chakra*. On the reverse there should be the figure of Nṛisiṁha in the *yōga* attitude, with his two front hands resting upon the knees, the bent legs being crossed in front. In the back pair of hands he should be holding the *chakra*, and the *śaṅkha*. He should be bright like the fire and be surrounded by streams of flames. This killer of Hiraṇyakaśipu should have brightly resplendent nails. His three eyes are the sun, the moon and the fire, he should have a brilliant tongue and also very bright tusks which strike terror into the mind of the wicked; and his hair should be like flaming fire.

This Sudarśana-chakra is praised as the destroyer of the life of all enemies—*ripu-jana prāṇa-saṁhāra-chakram*. The weapons described above have all a symbolic meaning underlying them.

* *Vajra* according to the *Pāñcharātrāgama* which appears to be correct.

This meaning is variously described in several Sanskrit works. For instance, the *Vishṇu-purāṇa* says that the *gadā* represents the Sāṅkhya principle called *buddhi* and the *śaṅkha* indicates the principle *ahaṅkāra* viewed in relation to the *bhūta-tanmātras* (in the material aspect): the *manas* (mind) and its changeability is represented by the *chakra*, which is besides an emblem of power. The *bāṇa* symbolises the *karmēndriyas* and the *jñānēndriyas*. The *asi* or *khaḍga* is emblematic of *vidyā* (spiritual wisdom) while the scabbard in which it is kept represents *avidyā* (ignorance). The lord of the *indriyas*, Hṛishikēsa, though personally bodiless assumes a body for the sake and benefit of his creatures. The idea intended is obviously to denote that the powers of *prakṛiti* or nature are in fact the powers of God who is the Lord of Nature.

The *Kāmikāgama* and following it, some of the other Śaivāgamas attach the following significance to the various *āyudhas* of Śiva; the *triśūla* indicates the three *guṇas* of *prakṛiti* respectively called *satva*, *rajas* and *tamas*. The *paraśu* represents Siva's divine strength and power (*śakti*), the *khaḍga*, his valour; the *vahni* (fire) his *saṁhāra-śakti* or power of destruction; this last one, namely, the *vahni* is further conceived to destroy all *pāśas*

or bonds and attachments, and is consequently emblematic of the enlightenment which comes after the bonds of sin and sorrow are broken asunder and destroyed. The *nāgas* serving as ornaments on his body show the fortitude of Śiva as also the inviolability of *vidhi*, or his commandments and laws. The *pāśa*, which is a threefold cord or rope, indicates the threefold bondage of incarnated life consisting of *karma*, *māyā* and *mala*, that is, of work, delusion and impurity. The *ghaṇṭa* (bell) is the symbol of sound looked upon as the original cause of creation, and is indicative of the *mantra-svarūpa* of Śiva, which is his mystic sound-form. The *aṅkuśa* stands for the selective faculty in choosing what is enjoyable for the *ātman* as soul. In the Śaivāgamas the weapons and emblems of Śiva are made to convey the same fundamental conception as the weapons and emblems of Vishṇu do in the Vaishṇavāgamas, namely, that Śiva, as the Lord of Nature, is the wielder of his own powers as well as of the powers of Prakṛiti.

Bhāskararāya in his commentary on the *Lalitāsahasranāma*, explains in his own way the symbolic meaning underlying the *pāśa*, the *aṅkuśa* and other weapons and emblems which are usually carried by the goddess Śakti, who herself symbo-

lises Nature or *prakṛiti* as they would say in Sanskrit. He of course quotes authorities in favour of the explanation he gives; and even here what we are led to see is that these weapons and emblems symbolise the powers of Nature and also of this goddess as the Supreme Mistress of Nature.

The *Varāha-purāṇa* says that the *śaṅkha* is the destroyer of *avidyā* or ignorance, the *khaḍga* is the sunderer of *ajñāna* or unwisdom, the *chakra* is the wheel of time, and lastly the *gadā* is the destroyer of *adharma* or unrighteousness. It is worthy of note that here the symbolism is made to be more markedly ethical than in the previous interpretations to which we have referred.

Thus we may see that, in relation to these various weapons and emblems found in the hands of the images of Hindu gods and goddesses there is a consensus of opinion showing that the early Hindus had probably a systematised symbolism as appertaining to their iconoclastic art in its application to religion. The key to this symbology is evidently lost and cannot be easily recovered. Yet, even here, research need not despair; and to the earnest investigator nothing is more valuable asset than his unabated optimism and untiring hopefulness. Till this lost key is recovered and

established to be the true key according to strict scientific canons, nothing more than making mere guesses in the dark regarding the meaning and moral aim of Hindu icons is really possible. However, it is worth remembering that even such guesses have their value to those who earnestly try to find out the truth and proclaim it after it is discovered.
